

MAY, 1924

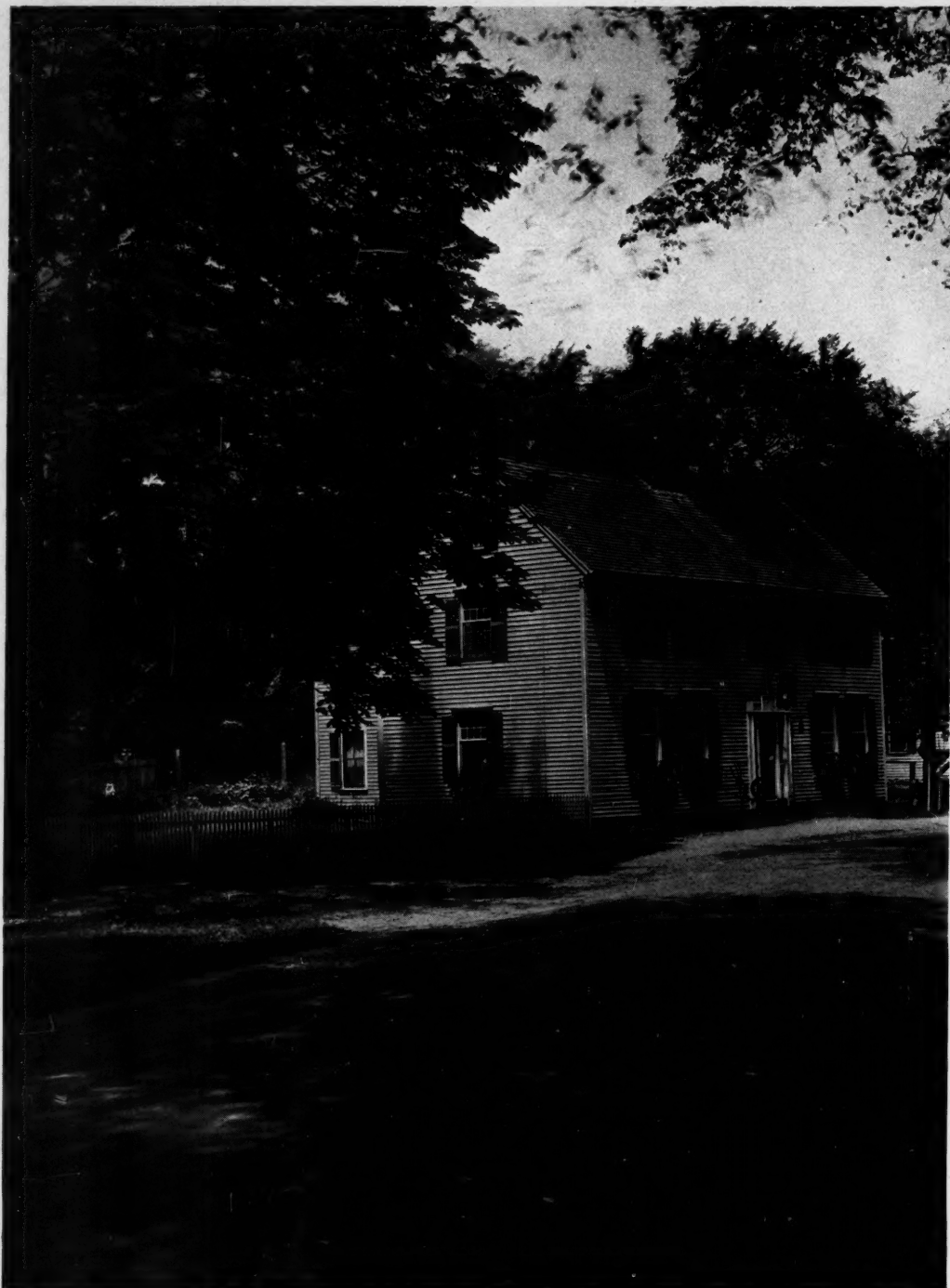
ANTIQUES



JUG FOR HAYMAKER'S DRINK, OR PERHAPS, MOLASSES::
BROWN GLAZED CLAY WITH CURIOUS SCRATCH DECORATION

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



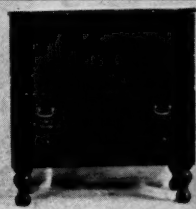
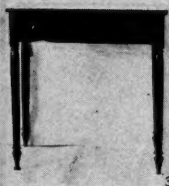
T H E V I L L A G E G R E E N S H O P

The Village Green Shop

will reopen for the season
June 15th.

This venerable and very interesting New England house is completely furnished with choicest early American furniture, glass, china, etc., all of which is for sale.

GRACE S. WHITEMORE
59 South Main Street
IPSWICH, MASSACHUSETTS



The SHOW WINDOW of ANTIQUES by MAIL

BEFORE I say anything about this month's display, let me express a word of appreciation concerning the reception accorded to this idea of opening my show window in ANTIQUES and dealing as directly and frankly as I know how with my clients. I have heard from all parts of the country and I have been surprised and gratified at the friendly tone of the letters which I have received.

I think that I have succeeded in establishing the confidence of my readers: I know that I have striven earnestly to deserve it. The privilege of returning shipments which prove unsatisfactory is about as sure protection as any one can offer. And, of course, I can always supply bank references.

Some of my correspondents are showing signs of an interesting development in the field of collecting, which seems worth passing along: that is, an appreciation of cherrywood. Cherrywood, when properly finished, is very beautiful, and, with age, assumes an exceptionally fine patina. Much of it was used by early New York State cabinet-makers, and I venture to suggest that cherrywood furniture may shortly outdistance maple in popularity.

Just one word more. People sometimes forget that my pictures of antiques usually represent the only example which I possess of a given type. When the piece is sold, I may be quite unable to duplicate it. The early collector usually gets the plums. Meanwhile may I not forward you my full list?

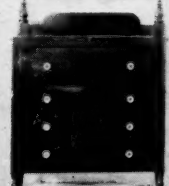
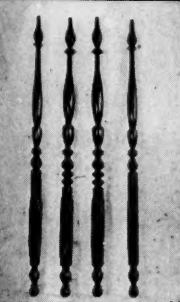
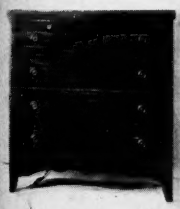
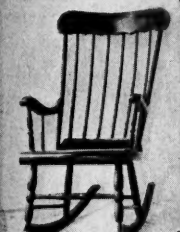
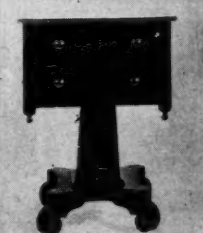


THIS MONTH'S ILLUSTRATED OFFERINGS

Please order by number as indicated in the pictures

- | | |
|---|---|
| [1]—Slat-back chair. Good finials. 39" to top of posts. Splint seat. Condition perfect . . . \$12.00 | [10]—Maple four-post bed. Plain cut-out head-board. No footboard. Exceptionally fine urn-turnings. Posts 98" high. Condition perfect, except for one or two small nicks . . . \$75.00 |
| [2]—Four-post bed. White-wood, stained cherry. Unusually refined turnings. Posts 51 1/4" high. Condition perfect . . . 40.00 | [11]—Old-time schoolmaster's desk. Curly maple, including stretchers. Height over all, 32 3/4"; top, 32 3/4" x 24". Slightly ink stained top; otherwise perfect . . . 50.00 |
| [3]—Solid old cherry writing table. 29" high. Top 18" x 28 1/2". Finely turned Sheraton legs. Handsome brasses would make this a distinguished piece . . . 24.00 | [12]—Cherry bureau. Opal Sandwich glass knobs. Height, over all, 58"; top, 45 3/4" x 19 1/2". Good condition . . . 50.00 |
| [4]—Old blanket chest. Lift top, two drawers; painted Colonial yellow. One drawer retains old brasses, other has wooden knobs. Condition perfect. Unusual piece, excellent for redecorating . . . 35.00 | [13]—Cherry day-bed. Spool turned posts and legs. Length 72", width 24". Stained brown . . . 20.00 |
| [5]—Set of four Hitchcock chairs. Rush seats. All perfect except that old stenciling is faded. The set . . . 48.00 | [14]—One drawer cherry table. Height 28"; top, 19 3/4" x 17 1/4". Condition perfect . . . 18.00 |
| [6]—Sandwich glass lamp. Hearts and diamonds pattern, complete with burner and snuffers. Clear glass, quite unmarred . . . 9.00 | [15]—Two drawer, pedestal sewing table. Height 28 1/2"; top, 20 1/2" x 18". . . 37.00 |
| [7]—Boston rocking chair. 38 3/4" high. Old stencil and striping perfect. An exceptionally good piece of its type . . . 15.00 | [16]—Pair old scent bottles. Decorated in white and gold enamel. Fascinatingly unusual examples. The pair . . . 6.00 |
| [8]—Slat-back rocker. Rush seat. Perfect condition . . . 14.00 | [17]—Solid cherry storage chest. Height 33"; top, 37" x 16 1/2". Stained cherry color . . . 18.00 |
| [9]—Early pine chest of drawers. 45 1/2" high; top, 40 3/4" x 19". Old brass knobs. Top, bottom and sides, each of single board. Recently refinished . . . 78.00 | [18]—Curly maple and mahogany finish bureau. Wooden knobs. Price on application . . . |
| | [19]—Eight cup plates. Each 3" diameter. Charming etched thin glass. Each . . . 2.00 |

J. F. CAHILL, *Antiques by Mail*
WARSAW, NEW YORK





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at the
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is possible
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(c. 1770)

One of set of nine early American dining chairs. Front legs straight, with characteristic outer corner beading. Slip seat. Gothic back splat of unusually free yet dignified sweep of line. Observe the subtle curve of the stiles of the back and the refinement of the cresting. Only rarely is so complete and so desirable a set of chairs encountered.

NOT only examples of antique furniture but also rare and beautiful decorative accessories for the home are combined in the permanent exhibits of the Rosenbach Galleries. Representative of every style and period, and drawn from distinguished collections in America, France, England, Italy and Spain, the variety and extent of this assemblage are without counterpart in this country.



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THE HOOKED RUG SHOP

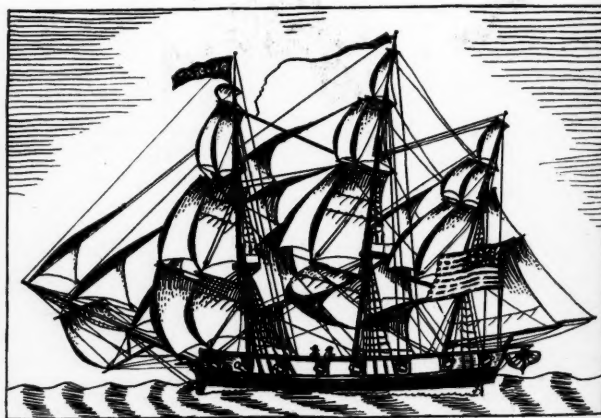
ELIZABETH WAUGH, *Collector*

Provincetown, Massachusetts

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Provincetown, Massachusetts

WE have made an extensive study of the maritime matters of the eighteenth and nineteenth centuries. Our shop displays a choice collection of ship-models, ships in bottles, half models and allied pieces.

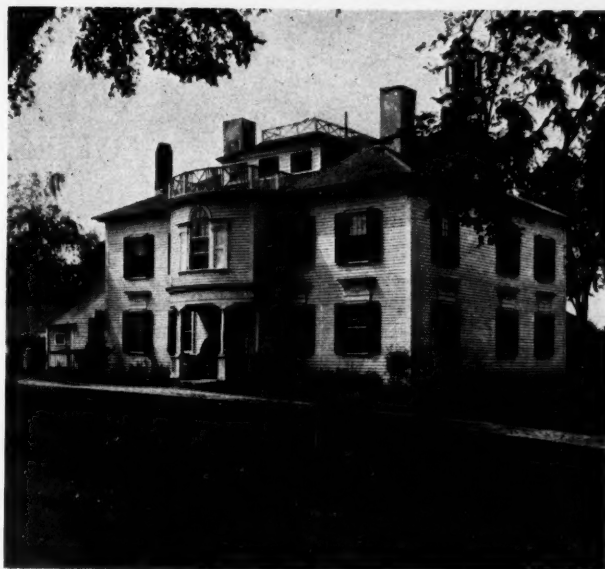
We also specialize in decorating sea-chests, screens and over-mantles with marine subjects in the exact manner of the old seamen painters.

Estimates and sketches furnished.

KIRK SIDE at WAYLAND MASSACHUSETTS

ON THE BOSTON-
WORCESTER
TURNPIKE

The place is easily reached by motor or by train: an old time dwelling, somewhat altered at later dates, but maintaining the charm of the spacious early days when it was first set in the midst of green lawns, shadowed by venerable elms.



KIRK SIDE at WAYLAND

The OLD HALL of ANTIQUES at KIRK SIDE

A CAPTIVATING
BACKGROUND FOR
VARIED COLLECTIONS

Entering at the rear of the house, you climb a short flight of stairs to find yourself in THE OLD HALL, where the countryside used to gather for dancing parties, and to make and unmake the fate of the community at town meeting.

AS SPRING COMES IN AT THE OLD HALL

No better background for antiques could well be imagined than this OLD HALL. This season its ever shifting collections will be found more than ever varied and showing increased emphasis upon items which the experienced collector will recognize as apart from the ordinary: a chair, for example, of Brewster type, but exhibiting strangely early turnings; Spanish foot chairs with superb, heavily turned stretchers; convenient small tables for lamps, and lamps for tables. *Paintings.* Latterly THE OLD HALL has acquired several paintings by early masters—European

and American. They have been purchased on the basis of discernment of intrinsic quality without undue search for notable signatures. Hence their decorative desirability is much greater than is measured by their price.

The Bargain Barn is always filled with odds and ends of furniture, china, glass, metal ware and architectural fragments, among which one may discover the treasure trove needed to give authority to restoration, or flavor to new construction, or, perhaps, to piece out the missing parts of some valued set.



INTERIOR OF THE OLD HALL—Where early visit and inspection are invited

KATHERINE N. LORING : *Wayland, Massachusetts*
(Send for the new Spring list)

On May 1, 1924
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 SCHUBART**

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 AND
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AND WILL OCCUPY INSTEAD
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 THERE WILL BE DISPLAYED
 THEIR ENTIRE STOCK
 OF

*Early American
 Antiques*

IN A MORE INTERESTING
 AND APPROPRIATE
 SETTING



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APPRAISALS AND CATALOGUES furnished under expert direction, in the settlement of estates, for inheritance tax, insurance, and other purposes. We are prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of our own Sales.

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Height, 53", width, 54", depth, 21".

Old English Court Cupboard
 1602

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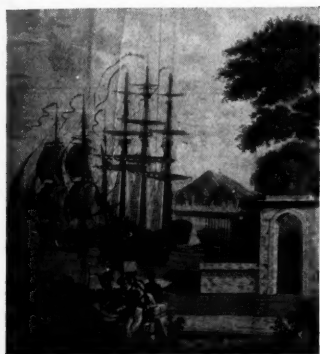
24 Stonegate

England
 Patronized by Royalty

OLD SCENIC PAPERS

IN the Paris Exhibition of 1806 was shown a scenic paper described as "the most curious example of its kind that the art has yet produced." This was the Captain Cook wall-paper, a panoramic view of the South Sea Islands and the natives discovered by Captain Cook, Laperouse and other voyagers.

At least four sets of this interesting paper came to America at the time of its publication. A fifth



HARBOR SCENE IN GRAYS
Two large panels measuring in all 23' 8".
Price \$900.

set taken from the walls of an old mansion in the South of France has just landed in New York. Its rarity, its beauty of color, and its historical interest make this paper a valuable acquisition. The price is \$2,500 for the set.

Eleven other old scenic papers, including Vernet's "Hunt," in grisaille, \$1,200; a large panel of the "Monuments of Paris," in color, \$500; "The Lady of the Lake," in sepia, \$550; and the "Views of London," in grisaille, \$500, are to be found in this distinguished collection.



CAPTAIN COOK WALL-PAPER
In rich tapestry-like colors. Twenty strips.
Price \$2,500.



TELEMACHUS IN THE ISLAND OF CALYPSO
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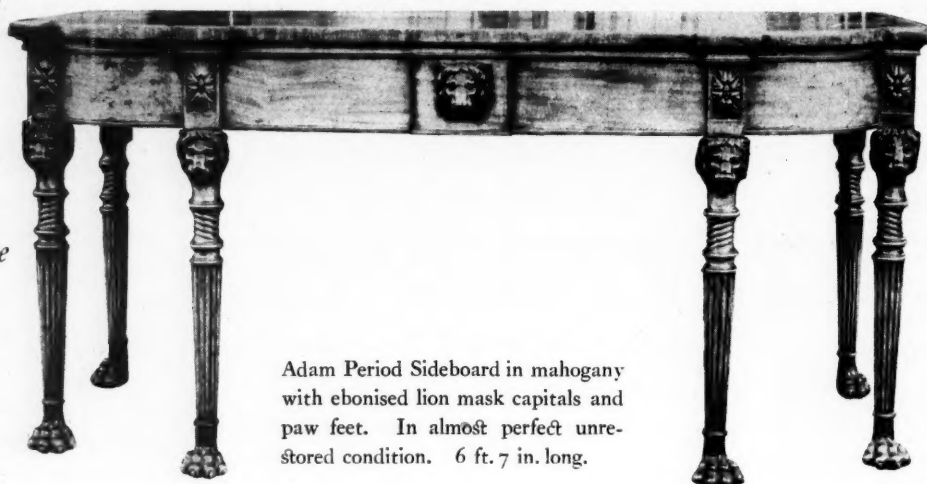
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*One of the Most Interesting Stocks of Genuine Antiques
in England*

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Pottery
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Resist Lustre
Work
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Dining
Tables*



Adam Period Sideboard in mahogany with ebonised lion mask capitals and paw feet. In almost perfect unrestored condition. 6 ft. 7 in. long.

*Rushlight
Holders
Early Lamps
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Pewter
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Tables*

TRADE ENQUIRIES ESPECIALLY INVITED

DIRECT from their English agents the Queen Anne Studios have just received an importation of exceptional Chippendale furniture, which has been arranged so as to constitute an important historical and decorative exhibit, which the public is cordially invited to attend.

This exhibit includes a variety of chairs, individual and in sets, a rare table desk, an Irish Chippendale side table, a large secretary with doors of panelled glass and some charming stools and side tables.

In their general collections the Queen Anne Studios are emphasizing many unusual but inexpensive items, selected with special reference to their suitability as gifts for weddings or other occasions.



Illustration: English oaken Dining Room furniture; gate table, curiously crested slat back chairs, serving table, china rack, etc.; a distinctive yet conservative equipment.



The Queen Anne Company
739 Boylston Street : : BOSTON, MASS.

Telephone, BACK BAY 3732

Now that the migratory season is on, subscribers to ANTIQUES are, many of them, planning to shift their moorings. About the time of casting anchor in the newly chosen haven, they are liable to experience a sudden sense of vacancy. For the first of the month will have come, and with it the postman bringing the usual grist of family bills but without the anticipated copy of ANTIQUES.

Such a situation is bound to be disturbing. ANTIQUES wishes that it could follow its friends about with the unfailing instinct which seems to characterize bills, begging letters and propaganda. But, since that privilege is denied it, there is

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts
Telephone, Liberty 3118

SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR, PRICE FOR A SINGLE COPY 50 CENTS

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Dec. 6, 1921, at the postoffice at Boston, Mass., under the Act of March 3, 1879.

ANTIQUES

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Published by ANTIQUES, Incorporated
FREDERICK E. ATWOOD, Treasurer

only one alternative: to have notification of your change of address sent the subscription department before moving has actually occurred.

It is, alas, the painful duty of the subscription department to require at least two weeks notice of any address change. Without such warning the current ANTIQUES goes forward to the address previously listed. Hence, when it reaches its destination, if there is nobody at home but the family cat, neither the feline nor the subscription department can be held responsible should the subscriber fail to receive his copy.

And the moral of that is, send a postcard promptly.

The magazine ANTIQUES is the only magazine published by ANTIQUES, Inc., and is in no way connected with any other publication.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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GET ACQUAINTED AUCTION SALE

On the Boston Post Road

PREVIOUS to opening a new branch shop on the Boston Post Road, about midway between Rye and Port Chester, N. Y., in the building formerly known as the Boston Post Road Inn, I have decided to hold there an opening "Get Acquainted" Sale. I want you all to come—a *personal invitation to you*, Collectors, Antique Lovers, Dealers—I want to know you all.

At this sale will be offered many of my choicest antiques from my personal collections. It's going to be one of the most comprehensive and choice collections offered this year—embracing Early American furni-

ture in pine, curly maple, walnut and mahogany, beautifully decorated settees and chairs for your summer homes; a real collection of fine pewter, including marked American pieces—tankards, etc.; 50 selected hooked and braided rugs, a fine collection of beautiful old china and lustre, early American glass, Stiegel, Sandwich glass and salts and rare three-mold glass, historical bottles, choice specimens of early American pottery, old irony, andirons, and a large collection (over 50) of rare framed Currier prints.—A REAL COLLECTOR'S SALE—don't miss it.

Sale takes place May 8th, beginning at 10 o'clock, Port Chester, N. Y.

Conducted by J. B. Sisson's Sons, Auctioneers

House opened for inspection MAY 7TH

BACK OF THIS SALE STANDS THE NAME AND REPUTATION OF

Long Island's Famous Antique Shop

known and acknowledged to be one of the foremost Antique Shops in America.

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Twenty minutes from Broadway, via Pennsylvania Station



ORIENTAL JASPER VASE — MOUNTINGS ATTRIBUTED TO BENVENUTO CELLINI
(sixteenth century)

The body of the vase is cut from a single piece of red jasper broken with tones of green, brown and yellow, with some whitish veinings. Mountings of gold and enamel. A fine example of the sixteenth century tendency in France to produce ingenious and fanciful decorative objects, whose only purpose was to please, and whose utility was not considered. Originally a crown possession of Francis I, this rich and finely decorated piece is now in the Louvre. *From an etching by Jules Jacquemart. (See note on page 241.)*

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume V

MAY, 1924

Number 5

The Editor's Attic

The Cover

Will you walk a little faster, said a whiting to a snail,
There's a porpoise just behind me and he's treading on my tail.

So lilt the measure of the Lobster Quadrille in *Alice in Wonderland*. It may serve well enough as text for the design of the pottery jug which yawns capaciously on this month's cover. The said jug, be it noted, is of brown-glazed clay and will comfortably stow an ample gallon of liquid without slopping over, or exhibiting other visible indications of distress.

The jug was found in Connecticut. Whether or not it was made there is another question, but the Editor has seen in that state other examples of similar shape and designation, though constructed of salt glazed stone ware.

As to the function which this piece was intended to perform, there is difference of opinion. It was purchased under the denomination of a "molasses jug." Evidently it would serve such use extremely well, since housewifely deftness might easily guard its forthright snout against unseemly saccharine tricklings after the full poured libation in behalf of gingerbread, or Indian pudding, or the week-end pot of beans. Nevertheless, in early days, some such ample containers were used to convey reviving fluids to haymakers in the broiling fields of June; and the suspicion lurks that the present example—though boasting no great antiquity—was similarly intended.

Aside from its shining brown surface and its captivating rotundity of outline, the appeal of this specimen is discoverable in its scratch decoration, revealing a huge fish, with wide swinging tail, in vigorous pursuit of a smaller fish, which, in turn, pursues an eel, whose attention—oblivious to the dark fate that rides behind—is fixed upon the capture of an agile minnow. This impromptu device, hastily yet not unskillfully scratched with a sharp stick in clay yet innocent of the fire, was, perhaps, some potter's tribute to the siren song of the Maytime trout-brook, or to the placid but tempting smile of a brimming pond. In any case, it is the special attribute which makes the jug a treasured item in the Editor's Attic.

Save the Surface and Spoil All

THIS is the blissful time of year when, in households which still indulge in the luxury of a grandfather, it is appropriate for that old gentleman to don a silk hat, white spats, and other habiliments of luxurious elegance, and to hie himself to the family attic for the purpose of refurbishing the heirloom furniture. First he lures from their dusty hiding places a half dozen banister-back chairs, a butterfly table or two, a hooded oaken cradle, and a four-poster bed. When these are arrayed before him, with a few deft and easy turns of the wrist he opens a can of Gumstickums' Bombproof Varnish, which, with that exquisite tidiness characteristic of gentlemen fastidiously arrayed, he proceeds to transfer from the can to the surface of the ancient furniture.

Perhaps while he is thus absorbingly engaged, his matronly but still lovely daughter, mother of the family, comes tripping up the polished attic stairs. She is dressed for a dance at the country club, but, being a helpful soul, and, withal, possessed of a penchant for armor clad antiques, she, too, takes a hand.

What a stirringly pretty picture the two present in the half dusk of the attic. Their attire strikes a profound note of modernity, modified and perhaps ennobled by quaint old surroundings which imply a family lineage dating back for untold centuries into the dim past of American history—a past peopled with forefathers whose time was wholly occupied in enduring hardships and privations, in painfully economizing on barbers' bills by transferring their scalps to hostile Indians, and in performing countless deeds of unexampled heroism in order that future movie shows might not fail in conveying the lessons of a free and great democracy.

Impelled by a common æsthetic urge, thrilled by the same sense of stern, unremitting endeavor that is their finest inheritance, the two workers cover each precious piece with a thick and shining coat of Gumstickums' best. Then they depart upon their separate ways, leaving the plentiful dust to settle unhindered upon surfaces so lovingly and adequately prepared to grapple it for all time.

Some day an amateur collector, equipped with several gallons of paint remover, a barrel of jagged glass, a bale of sandpaper and a limitless vocabulary of profane language, will attack the hard encasements which, year after year, have accumulated from the devotional applications of grandfather and his dutiful daughter. And his labors will be attuned to a rude and uncouth song, a weird, wild chant of rhythmic curses called down upon the heads of an over-conscientious pair, whose only fault lay in a perhaps too literal following of the brightly colored and glamorous varnish advertisements in a magazine piously consecrated to the betterment of the American home.

Throwing Light

THE following letter concerning the old time grease lamp, more euphemistically known as a Betty lamp, needs no gloss.

Editor of ANTIQUES:

In the very interesting article headed *On the Trail of the Betsy Lamp* in the February number of your magazine, the author, Mr. J. Neilson Barry, in a footnote, refers to my recent book on *Colonial Lighting* in which I speak of these as "Betty" lamps and asks "Why Betty or Betsy lamps? Mr. Hayward does not tell us."

Frankly, I do not know. It seems to have been a name handed down for many years. I have heard, or read, several suggested derivations for it, but as none seemed based on more than mere guess work, I did not attempt to explain it.

I know, however, that in some parts of the country they were known, as Mr. Barry says, as "grease" lamps, and sometimes by the very inelegant term of "slut" lamps, but I have never before, either among collectors or dealers, heard them called by Mr. Barry's name of "Betsy" lamps.

In what part of the country are they so called and does any collector know when or where the name originated?

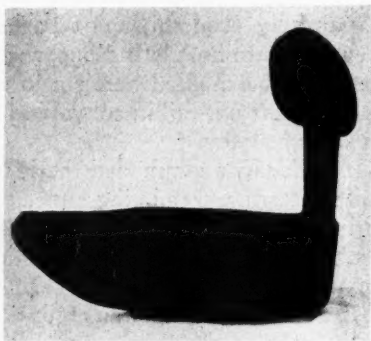
Very truly yours,

ARTHUR H. HAYWARD.

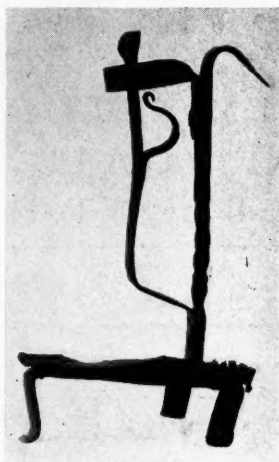
It will be observed that Mr. Hayward is curious as to the use of "Betsy," instead of the commoner New England term "Betty," as applied to the lamps under discussion. Quite possibly the variant represents Southern terminology. A recent note from Mrs. Robert A. Boyle of Salisbury, Maryland, mentions the ownership of a copper Betsy lamp, "which in Western Maryland was called a 'toad lamp.'"

Back to New England

To return for a moment to the northern Betty, the Attic is indebted to John A. Belden of South Hanson, Massachusetts, for a photograph of an extremely primitive example of that type of lamp, which he has recently acquired. There is no evidence of any cover for this utensil nor of any adjustable means of support. Two wooden pegs or a couple of spikes driven into the wall would, however, have served to maintain the piece rigidly in place



—thanks to the circular expansion of the handle. Three somewhat similar lamps are illustrated on Plate 4 of *Colonial Lighting*. In two of these the expanded portion of the handle has been bent at right angles to the shaft, as if to serve as a kind of thumb and finger piece for the easier carrying of the light.



Mr. Belden sends likewise a photograph of a curious wrought iron candle holder, adjustable by its spring to candles or tapers of varying size. It was devised, with some ingenuity, either to stand on a table or shelf, to hook over a chair back, or to impale a timber. Both lamp and candle holder are here reproduced.

Nothing precisely like the latter—or indeed, at all similar—is shown in *Colonial Lighting*. This is fair indication that the type is quite unusual. There is, however, published in Nutting's *Furniture of the Pilgrim Century** a scrolled candle holder which, while somewhat more elaborate than the one here pictured, must be placed in the same category.

A Lesson in Salesmanship

ACCORDING to the psychology of salesmanship, as explained in the numerous tomes published on that lively topic, a favorable attitude on the part of the destined victim is more readily gained by extolling the special merits of one's own wares than by exposing defects in those of one's competitors. Probably the same rule would hold in the struggle between the forces of righteousness and those of evil for domination of the human soul,—the expressed sentiments of certain modern novelists to the contrary notwithstanding. In the long run, most people who get anywhere are guided on the way by affirmative *do's* rather than by negative *don't's*. Where the latter are set up as screens against the more alluring temptations, they often display a curious tendency to become transmuted into urgent invitations. Where they are merely byways of general inhibition, they are liable to result in the dilution of effort by timidity.

It is, for example, doubtful that any readers of ANTIQUES have felt their moral scruples materially reinforced by contemplation of the early bootlegging prints published in Mr. Hayden's March correspondence.† Liquor out-lawry, it is clear to be seen, may involve a bloody head, peril from promiscuous shooting and the fair probability of a prison sojourn. But, alas, romance abides with the bootleggers! We cannot but hope that, in the cited case, the faithful and heroic Araminta will succeed in beating off the minions of the law; that her bold lover will—under her tenderly solicitous nursing—recover from his wounds; and that, in consequence of the lesson of their narrow

*Boston, 1921, p. 556.

†Vol. V, p. 139.

escape, the two will give up smuggling and engage in some such bucolically virtuous pursuit as truck gardening. Yet, deep within us, we know that they will do nothing of the kind and we secretly envy their adventurous freedom.

The Children of Temperance

IN 1848 a chapter of the Sons and Daughters was founded in Roseville, Clay Township, Muskingdom County, Ohio.* This unit was chartered by act of the Ohio State Legislature and, as Mrs. E. J. Knittle, of Ashland, Ohio, to whom the Attic is indebted for photographs of the prints, remarks, "The Society flourished to such an extent that, after six years, it subsided and ceased, from very inactivity." But it enjoyed one exciting experience during a career otherwise as colorless as spring water.

A certain Jack Myer opened a shop at Roseville with three barrels of whiskey, labeling these, quite simply but sufficiently, *Good, Better, Best*. Thereupon the Sons and Daughters went on the warpath. They entered Myer's cellar at night, located the barrels on the floor above the place of their entrance, and with augers drilled and tapped the barrels until the "good was no good and the better no better." Myer abandoned the town,

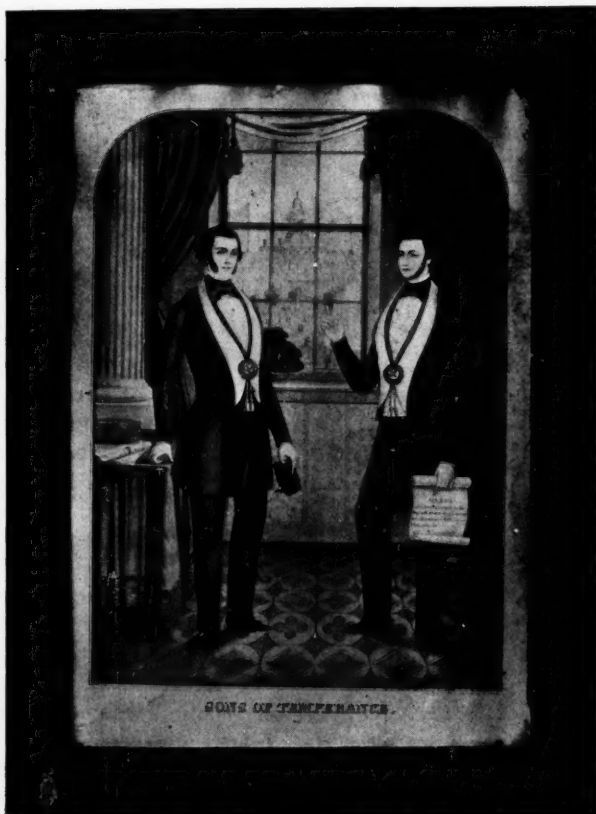
*Ohio—as Mrs. Knittle points out—was a prolific seed bed for temperance movements. A society was organized in Mt. Gilead, Morrow County, in 1830. The Women's Christian Temperance Union was started at a convention held in Cleveland, in 1874. But to Connecticut belongs the first formation of a temperance society, which is credited to the farmers of Litchfield County as early as 1789.

which thereupon relapsed into a condition of complete osseous desiccation, wherein, for some years, it remained quite undisturbed.

Whether the Kellogg prints represent members of the group which thus discomfited the bold, bad Myer is not altogether certain. The Ohio Chapter may have been affiliated with the national movement earlier inaugurated in New York, or it may have been no more than a local enterprise. The fact that the existence of such a society was felt to justify the issuance of a series of lithographs argues for the wider scope of the organization. But that is not the point toward which this discussion was headed at the outset—namely, the inspiration to be gathered from the contemplation of the beautiful and good.

Behold these young men, the slender straightness of their figures, the well-ordered luxuriance of their hair and whiskers, the sausage-like perfection of their trousers, the becomingness of their white collars and tasselled rosettes. Above all, behold the benignant purity of their countenances, unscarred by dissipation and unseamed by care. No less appealing are the maidens, clad, no doubt, in the garb suitable for some formal meeting of the Order. No perils of the plastic age have ever beset their pathway; nor ever will. They are immune.

To measure the beneficent inspiration derivable from contemplation of this impeccable quartet is beyond the estimative powers of the Attic—yet there is no denying the satisfaction experienced in directing so radiant a beam into the murk of a naughty world.



SONS AND DAUGHTERS OF TEMPERANCE

Two Kellogg prints issued during the great temperance wave of the 40's. Owned by Mrs. E. J. Knittle.

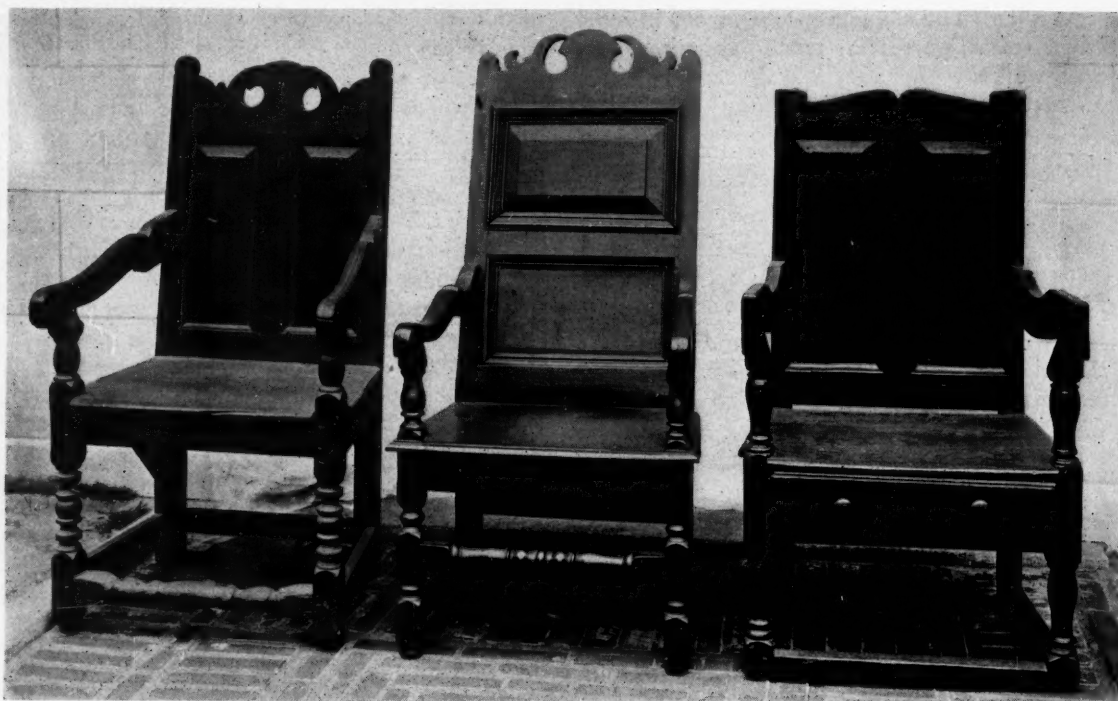


Fig. 1 — WAINSCOT ARM-CHAIRS

a. Walnut chair, perhaps once the property of Jacob Winchell in his old house, erected 1711, near Sycamore Mills. Exact dates are not easily assignable to such pieces; but the strongly beveled paneling and the character of the turnings suggest a period 1680-1700. In English chairs of the seventeenth century the low front stretcher is usually considered to be earlier than the type which is raised toward the middle of the legs. Owned by J. Watts Mercur.

b. Walnut chair. Native walnut appears to have been used in the Pennsylvania country with much the same freedom as characterized the use of maple in New England. It was plentiful, worked well, and offered a satisfactory substitute alike for oak and for mahogany. The similarity of the crests in this and in the previous example is noteworthy. General proportions, however, are more slender. Owned by Arthur Scott.

c. Walnut chair with drawer. A cruder piece than either of the preceding. Stiles of the back extremely narrow and arms similarly restricted. As a result the supports are cut away in a curious manner, a device not uncommon in English analogues. The overhanging drawer lip and the two knobs so located as to infringe upon the legs of the occupant suggest the possibility that this part of the chair is a renewal.

Some Pennsylvania Furniture

By THE EDITOR

(Illustrations by courtesy of Clarence W. Brazer from collections as noted.)

JUST why Pennsylvania furniture, even that which seems to owe nothing to the German affiliations of its makers and owners, should be different from that which pleased the early New England taste, it would be impossible to say. Little as we know of the early cabinet-makers of New England and the influences which shaped them and their productions, we know still less of those who settled in Pennsylvania, in New Jersey, and along the shores of Chesapeake Bay in Maryland.

The Pennsylvanians may have come from a different section of England from that whence emigrated their New England brethren. They may have brought with them across the Atlantic provincial prejudices and habits of workmanship peculiar to their communities of origin. Or their new environment may have affected them in one way while the New England environment was operating in another.

It is worthy of note, for example, that the seventeenth century type of wainscot chair is of infrequent occurrence

in New England. Mr. Nutting suggests that hardly more than half a dozen are known.* Yet in Pennsylvania perhaps a dozen such pieces have been marked by students of early furniture. On the other hand the turned Brewster and Carver types of chairs are so infrequently discovered outside of New England that their occurrences in other districts suggest a presumption of New England origin. This may, in part, be due to the fact that a settled society was of earlier occurrence in New England than in Pennsylvania, and that it resorted to turned chairs of a style which had become out of date at the period of the Pennsylvania immigration. Yet such explanation is far from completely satisfying.

The personal requirements of the users of furniture, furthermore, may well have had something to do with the characteristics evolved to meet them. The traditional conception of Uncle Sam was derived from generally accepted notions of a New England type, tall and spare, and longitudinally restricted. The fatter counties to the south may

*Wallace Nutting, *Furniture of the Pilgrim Century*, Boston, 1921, p. 180.

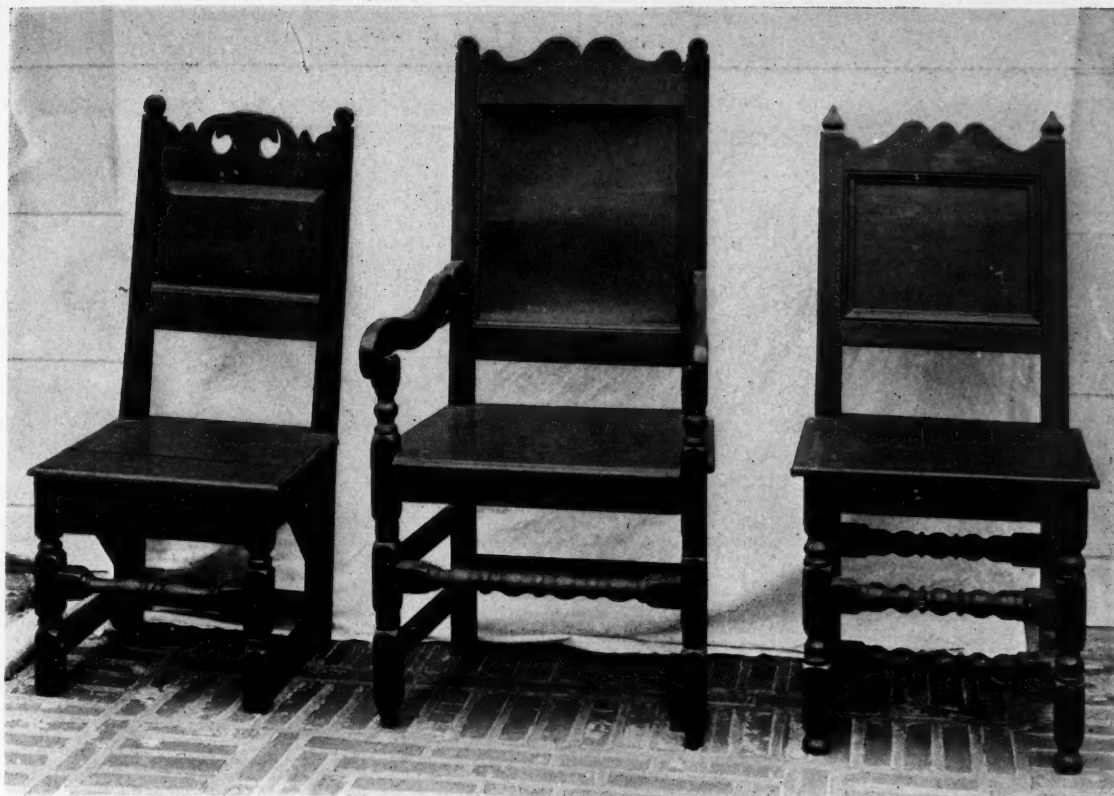


Fig. 2 — WAINSCOT CHAIRS

a. Walnut side chair. The truss support of the seat rail is interesting. The cresting and the terminals of stiles are closely similar to those of Fig. 1, a and b, and suggest a common origin. Owned by Clarence W. Brazier.

b. Walnut chair. The lower turnings are rather embryonic. While the back stiles are of normal width, the narrow arms have necessitated a whittling back of the supports. Owned by T. VanC. Phillips.

c. Walnut chair. Vigorous turnings. Flat panel with unusually wide moulding. The complete absence of the carving which was so characteristic of English wainscot chairs constitutes a peculiarity of these Pennsylvania examples. Owned by J. Watts Mercur.



Fig. 3 — PENNSYLVANIA CHAIRS

a. Banister back, imposed cresting. Called a "square cut Queen Anne," but comparable with a chair in *Furniture of the Pilgrim Century*, p. 283, which is assigned to the period 1711-1720. Owned by Clarence W. Brazier.

b. Carver type, found in Delaware. This may be a New England piece, yet it displays peculiarities which suggest that it was made in the locality where it was found. Owned by Mrs. Thomas W. Cahill.

c. Banister back chair. Quite different from the New England type, which usually exhibits turned stiles. Attributable probably to the first quarter of the eighteenth century. Owned by J. W. Mercur, Jr.



Fig. 5—"WINDSOR" SETTEE

Oak spindles, gumwood seat, walnut and maple stretchers. Reported once to have been in the old Court House at Chester. Exceptionally fine spindles and characteristically bold and vigorous volute termination to the arms. Probably of first half of the eighteenth century. While generalizations are dangerous; it seems worth while here to suggest an important point of difference between the Windsor settees of Pennsylvania and those of New England. Fine examples of the former are quite likely to display a remarkable array of elaborately turned spindles supporting back and arms, while legs and stretchers are more summarily treated. New England types, on the other hand, seem to indicate preference for plain tapering back and arm spindles, whose simplicity is offset by impressive turnings of legs and stretchers. Owned by T. VanC. Phillips.



Fig. 6—EIGHTEENTH CENTURY CHAIRS

a. One of a pair of maple chairs of Queen Anne type (c. 1720) showing unusual recessed curved stretchers, strongly reminiscent of certain Dutch types. The splayed toes, apparently derivations of the earlier "Spanish foot" seem to be more characteristic of Pennsylvania and New Jersey than of New England. It is more fully exemplified in Figure 6c. Owned by T. W. Scattergood.

b. Chippendale type. Of mahogany (c. 1760). Attributed to William Savery. The low seat, and the heavy apron, which shortens the proportions of the legs, suggest affinity with the lowboys and high chests of that Philadelphia craftsman. The elaboration of the carving is likewise notable. A generously ample chair, unusual in the shape of arms at joining with seat frame. Owned by Francis D. Brinton.

c. Queen Anne chair. Formerly in Governor Keith's dining room at Grahme Park. Made of walnut and said to have been imported from England about 1722. The restricted dimensions of the seat may be in part accounted for by the dining-room use. Owned by Mr. and Mrs. Arthur Scott.

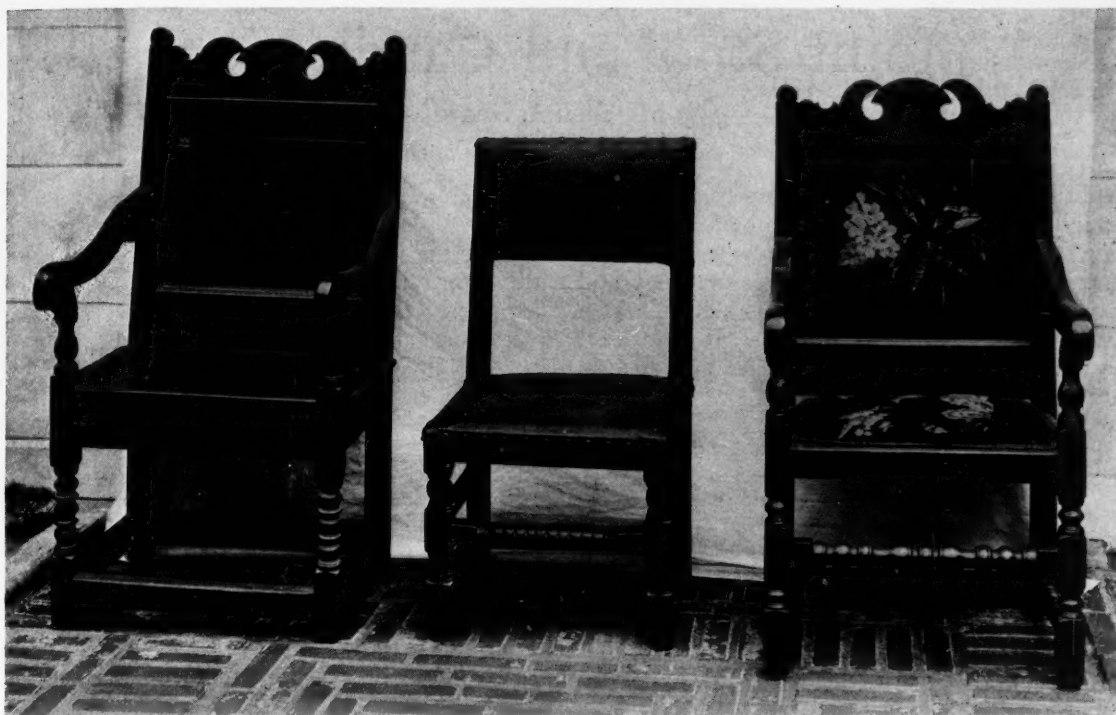


Fig. 4 — PENNSYLVANIA CHAIRS

a. Wainscot oak chair. Traditionally, certain oak chairs of Pennsylvania were brought from England about 1682. It would, perhaps, be difficult to prove the case either way. The absence of carving and the placing of the cresting well down between the stiles suggest American handiwork. Owned by J. Watts Mercur.

b. Oak chair, Cromwellian (c. 1650). Said to have been brought from England by the Savage family. Quite possibly English and displaying some subtlety in the taper of the back; but, in general, heavier than many contemporary English examples. Owned by Mrs. George T. Worrell.

c. Wainscot chair of oak, with Victorian needlework on horse-hair seat and back. Said to have been brought from England previous to 1681*, but exhibiting singular similarity of cresting to that in various preceding examples. Owned by T. VanC. Phillips.

have produced more ample citizens. William Penn is represented as broad of beam. His Quaker followers were, many of them, well fleshed. Residence in Philadelphia gave Ben Franklin a galaxy of chins and an exuberant waist line. This may be no better than a fanciful comparison; but it is undeniable that, in general, Pennsylvania furniture conveys an impression of larger scale, of more generous proportions, often of greater sturdiness, than does the greater part of that encountered in New England. Here and there, in the latter district, one encounters broad bottomed Windsors, and, from the period of the earliest settlements, quite cavernous armchairs, that must have been fashioned for the greater comfort of massive citizens. But these seem not so much the general rule as is the case in Pennsylvania.

The point is fairly well illustrated in the selection of examples, here illustrated, chosen from the loan exhibition of Pennsylvania types which was held last October by the Delaware County Historical Society in the old Colonial Court House at Chester, Pennsylvania. This ancient Court House, erected in 1724, is said to be the oldest public building in the United States continuously in use for public purposes. Only recently it was vacated as the City Hall and

was restored to its original condition under the architectural supervision of Clarence W. Brazer of New York and Chester. Mr. Brazer likewise arranged the exhibition, and to his courtesy ANTIQUES is indebted for the accompanying photographs. Acknowledgment is likewise due to those who have allowed publication of pieces in their personal possession.

The examples here illustrated by no means exhaust a field of great extent, variety and richness. In fact they serve merely as a kind of informal introduction to a subject deserving of far more detailed study and original investigation of sources than it has hitherto received. Such specific commentary on the illustrations as seems, for the time being, pertinent will be found included in the legends which accompany them. But in the absence of information necessary to fully satisfactory conclusions, whatever is said should be considered very tentative and liable to further revision.

*The territory known as Pennsylvania was granted to William Penn by Charles II in 1681. Penn crossed the ocean one year later. On his arrival he found the west bank of the Delaware already occupied by about 6,000 Swedes, Dutch and English.

Joint Stool and Candlestick

By MALCOLM A. NORTON

Illustrations from the author's collection

THIS little joint stool is made of American oak and is credited, by those experts who have seen it, as being one of the best American stools, which has come to light in recent years. The turnings are early and heavy and very beautiful. Altogether it is a piece which attracts instant attention from connoisseurs. It is, further, very small, and is appealing because of its proportions. The date is about 1630-1660.

Among the first articles made by the Pilgrims were stools. The earliest were constructed of planks of various lengths, with legs driven into the plank, or top, like the legs of the spinning wheels. The word "joint" or "joined," however, means that an article is put together with a mortise and tenon, the same method in use today in the manufacture of hand-made furniture.

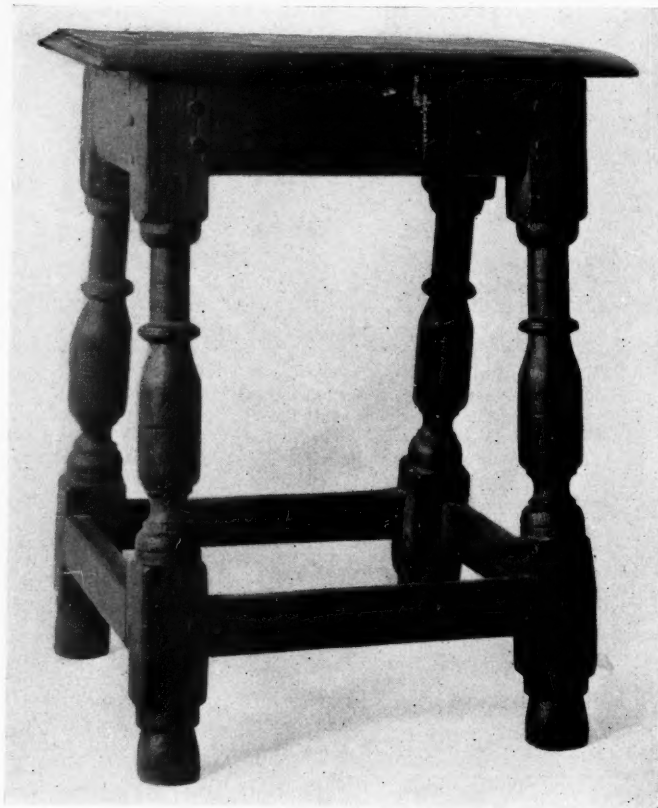
Stools were among the most useful pieces of household furniture in the early days; they were, likewise, numerous and were used for many purposes. When the long tables came into use, stools were placed at intervals along either side of the board and planks were laid across them to accommodate all who could gather around the feast. That was a Pilgrim custom in the first years in the Colonies.

Stools were also a favorite article of household furniture with the Puritans, and, judging by the similarity between the turnings on examples of a late period and the turnings of the tavern, or so-called Windsor tables, they were used to some extent all through the eighteenth century, while Empire stools were made as late as 1860.

We who think we are among the faithful if we occasionally go to church and sit in comfortable pews, should think of the hard, uncomfortable benches, with and without backs, which the early settlers endured and which must have engendered many a severe backache during the long sermons. It is a well-known fact that few of those early homes could boast of more than one chair and that was used by the lord of the house. The rest of the family

used stools and benches.

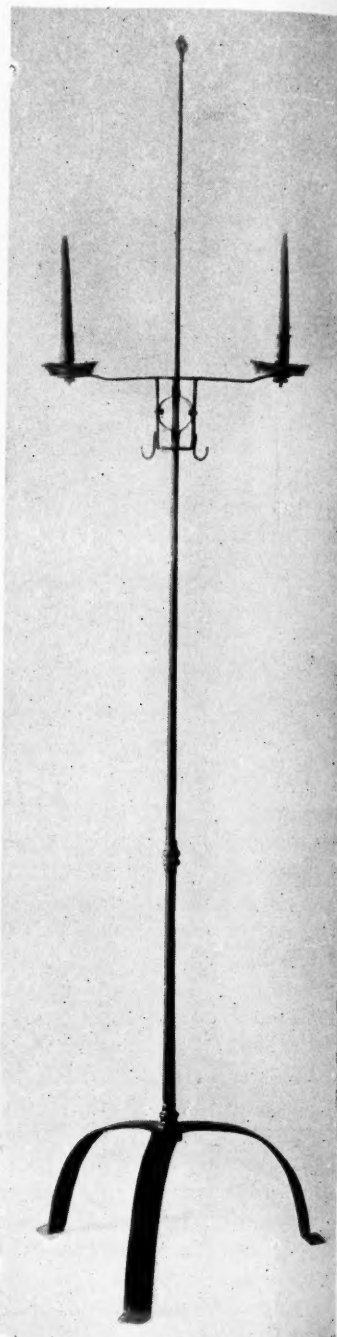
A few years ago I saw, in the attic of an old house in a rural community in Maine, a pine board one and one-quarter inches thick,



JOINT STOOL (1630-1680)

A very early American type, with heavy and somewhat primitive turnings. The proportions, however, are excellent. Material: oak.

about six feet long, eighteen inches wide at one end and about two feet wide at the other end, shaped very much like the top of a coffin. On enquiring its use I was informed it had been in use in the family for about two hundred years in connection with two small stools to lay out the departed members of the family. The survivors were saving it for further use. Curiously enough I experienced no desire to own that board or the supporting stools.



CANDLESTICK

Approximately six feet high. Iron with brass mounts. The transition from the octagonal to the circular form of the gracefully tapered standard is worth noticing.

Wallace Nutting* shows one stool, with very early turnings, straight legs and a rather awkward top. Another stool, that to the right on page 290, is most excellent, and has turnings very similar to those here shown, but with the ring turned below instead of above the long member. Very few stools with these early turnings have survived the ravages of time. The majority of those found are like the one shown on page 288† with turnings such as are found on tavern or Windsor tables. They are from sixty to eighty years later than those with the heavier turnings.

*Wallace Nutting, *Furniture of the Pilgrim Century*, Boston, 1921, p. 286.

†Ibid.

This little stool, together with the six-foot iron candlestick illustrated, was, for many generations, in the Rudel family of old Newbury, Massachusetts, until it came into my collection.

It was only in the wealthier class of homes that the tall iron candlestick was to be found. The majority of householders owned the tin sconce or the small iron candlestick, which hung on the back of the chair or in some other convenient place. The tall candlestick, with its brass trimmings, was a prized and useful ornament and decorated the best room. The one here shown was used during the girlhood of its last owner—now eighty-seven years old—every week for choir practice.

Hast Thou Ne'er a Thimble?

By GERTRUDE WHITING

All illustrations from the collection of Mrs. De Witt Clinton Cohen, unless otherwise stated.

Cushy cow bonny, let down thy milk,
And I will give thee a gown of silk;
A gown of silk and a silver tee,
If thou wilt let down thy milk to me.

—*Mother Goose.*

(Tee is a corruption of the archaic or provincial dee, a thimble, from the French dé.)

Come hider to me, sone, and loke wheder
In this purse whether ther be any cros or crouche,
Save nedel and threde and themel of lether.

—*Thomas Occleve.*

And now for a fling at your thimbles,
Your bodkins, rings, and whistles,
In truck for your toys,

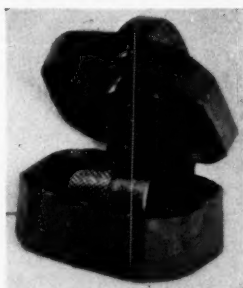


Fig. 1—A GOLD THIMBLE
In a fine old soft, deep green
skin case.

We'll fit you with boys,
'Tis the doctrine of Hugh's Epistles.

To pull down their King,
Their plate they would bring,
And other precious things:
So that Sedgwick and Peters
Were no small getters

By their bodkins, thimbles and rings.

—*Collection of Loyal Songs.*

The nobles being profuse in their contributions of plate for the service of the king (Charles I) at Oxford, while on the parliamentary side, the subscriptions of silver offerings included even such little personal articles as those that suggested the term the Thimble and Bodkin Army.

—*Taxes in England*, by S. Dowell.

PROBABLY the earliest form of finger protection was a shield of bone or wood bound on the finger. Open ended bronze thimbles have been found among the ruins of Herculaneum, and two ancient bronze thimbles with tips are to be found in the Genevieve Collection. These may be some two thousand years old. Great Britain boasts the two Briton words *Byswain*, meaning fingerguard; and *Gwniadur*, or sewing-steel, which would rather indicate that the early natives of the British Isles used at least a primitive thimble in sewing their probably pretty tough skin garments. Bright golden bronze and brass thimbles are said to have been dug up in 1856 with some Roman remains off Dowgate on the Thames. One was an open ring with the usual tiny indentations; the others, with caps, were much more acutely conical than any thimble since medieval times. The tips were smooth; but the sides were finely pitted; the bases, however, were finished off with plain bands.

N. Hudson Moore* says: "To the Dutch is given the credit of inventing many things. They claim the invention of the thimble." A similar statement has been made by Haydn in his *Dictionary of Dates*, 1855:—"The art of making them was brought to England by John Lofting, a

**The Lace Book*, 1904.

mechanic from Holland, who set up a workshop at Islington, near London, and practised the manufacture of them in various metals, with profit and success, about 1695."

In spite of discoveries and proofs of early metallic "thimmels" or "thimbils," the Middle Ages still found Central Europe using leather "thummels," called in the fourteenth century "themels." Such leathern specimens, sewed up one side, and with a stitched-on cap, are still occasionally to be found in the South of Ireland.

Two other brass examples found along the Thames River, at London Bridge, in 1846, show, one, a band with eleven-pointed star; the other, a motto—"God save the Qvene." And Don Saltero's Coffee House at Chelsea had a thimble, marked "I wis it better," from the ruins of Stocks Market. Curt phrases such as these, were popular in England during the Reign of Good Queen Bess. Sailors' thummels were worn on the thumb, as the particular spelling of their special variety of thimble, indicates; and were, and still are, rings rather than domes, with small disc-like expansions or plates, similar to those on seal rings, in which occur small depressions to catch and steady the needle. In the seventeenth century a coppery brass mixture was created, called "Prince Rupert's Metal." This also was used in thimble-making.



Fig. 3—THIMBLES

- a. Of silver, inlaid with coral. Owned by Miss Florence Loder.
 b. Of gold with square indentations and a border showing maidens spinning and sewing. Designed by Vernon and executed by the Maison J. Duval, of Paris, in 1900, as President Kruger's wedding gift to Queen Wilhelmina. From the author's collection.
 c. Silver gilt, modern. From the author's collection.
 d. Of silver, World War Liberty Bell, inscribed "Proclaim liberty in the land to the inhabitants—by order of the assembly of Pennsylvania in Philadelphia, 1752." From the author's collection.

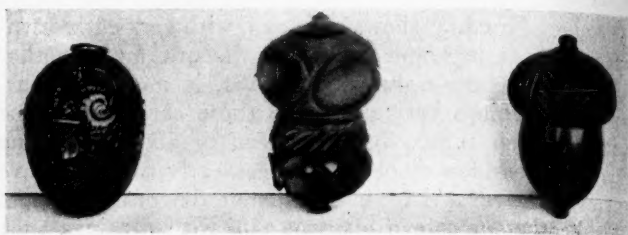


Fig. 4—THIMBLE CASES

- a. Old Russian gold egg, richly chased with birds and flowers. Intended to hold a thimble, needles and pins.
 b and c. Old yellowed bone thimble cases.

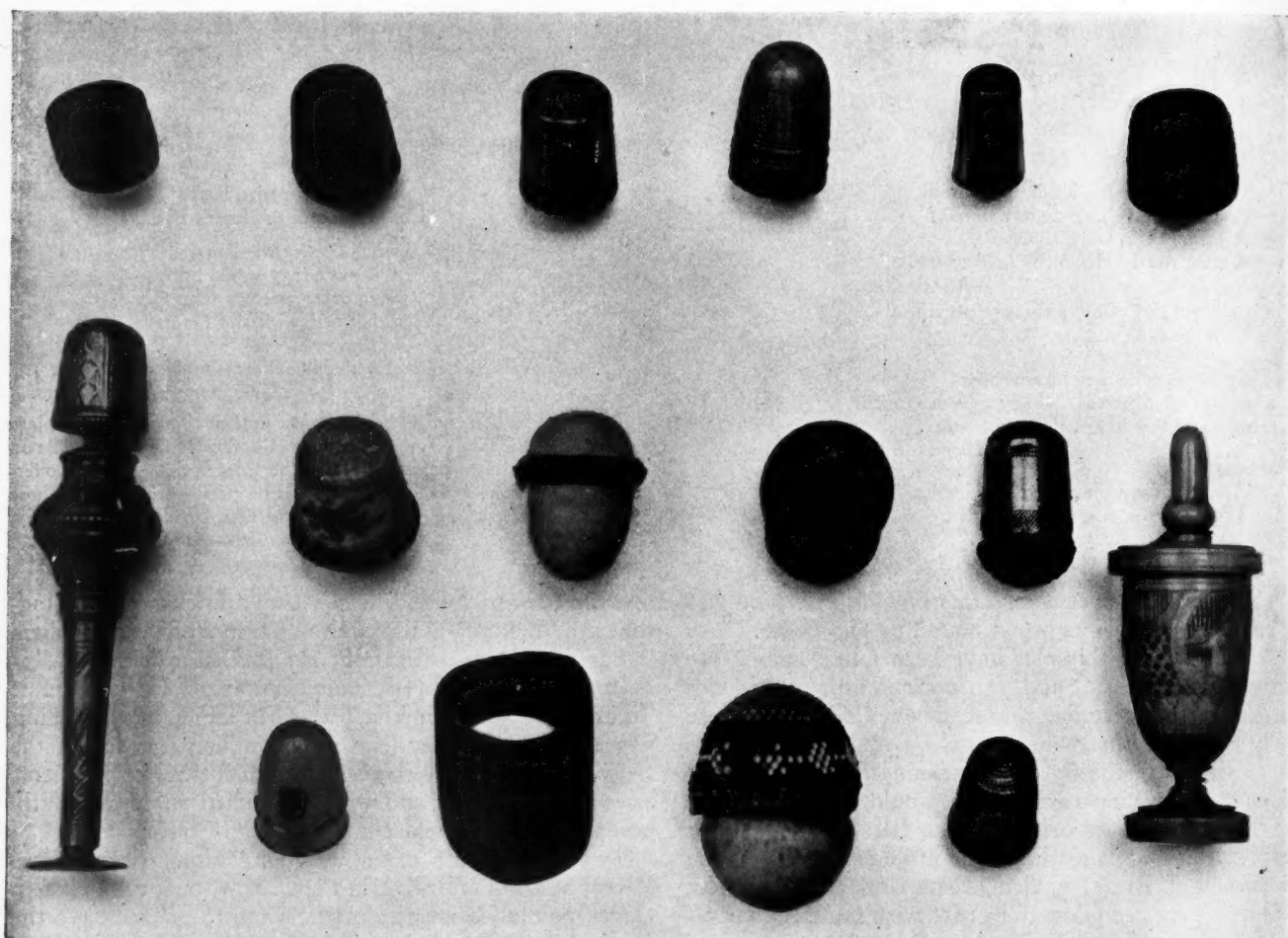


Fig. 5—VARIOUS FORMS OF THIMBLES

Top Row

- a. Chinese silver sewing band or open thimble.
 b. Old Russian brass thimble, pierced at apex. Frequently traded with the Hindus and Arabs, who made the thimbles into bells, and sewed them to the edges of their chamois burnouses.
 c. Modern Navajo Indian, silver thimble.
 d. Old French ivory thimble.
 e. Old English slim silver thimble with iron top or cap. The whole belonging in the pink Battersea box shown in i.
 f. Russian iron band without cap.

Middle Row

- g. Old English silver Pomander or powder-shaker, used to keep the hands dry while sewing. The base is an engraved seal; the top is capped with a thimble. Inside are a silk-winder and a needle-case.

- h. Old pink Battersea thimble with floral design.
 i. Old English pink Battersea thimble case.
 j. Bronze thimble of 300 B.C. excavated in Syria.
 k. Old English pewter thimble containing a blue velvet emery, capped with a real acorn top.
 l. Old, delicately carved, urn-shaped, French ivory *necessite* for thimble and scissors.

Bottom Row

- m. Old French mother-of-pearl thimble with pansy and bands of gold.
 n. Old Alaskan carved thimble used on thumb. Bone with marrow removed.
 o. Old ivory case with top of tiny pink and green beads, containing ivory thimble.
 p. Thin old French gold thimble.

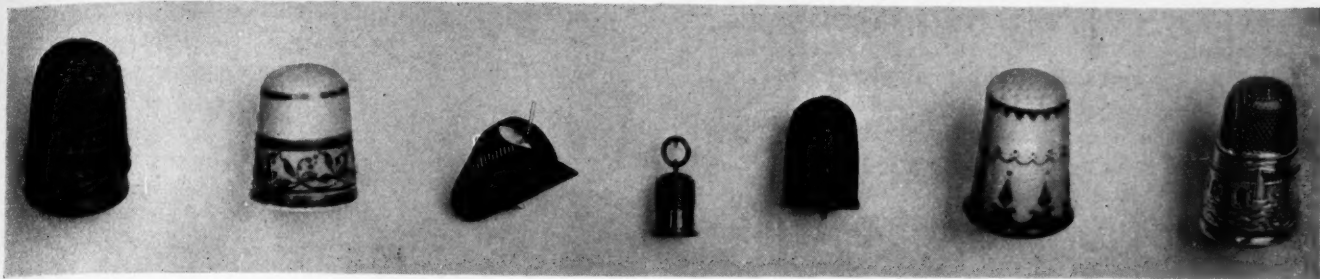


Fig. 2 — THIMBLES

- a. Old bone, clumsy and mellow.
- b. English china with green scrolls and pink berries, the indentations being all glazed over.
- c. Old silver child's, or little finger, shield, from Nevis, British West Indies. From the collection of Miss Isabel S. Huggins.
- d. Peter Pan, it may be recalled, gave a thimble as a kiss to little Wenty. This

miniature gold kiss was ordered and given by Miss Maude Adams, the original Peter Pan, to one of her friends.

- e. A small blackened thimble which survived the Boston fire of 1878.
- f. Royal Worcester china with design in violet and gold, pitted at top only. From the collection of Miss Mary L. Von Lennep.
- g. Narrow upright silver, depicting the Thames and London Bridge.

The Century Dictionary tells us that "Years ago there was one variety (of thimble) which little boys and girls knew as 'dame's thimell.' It was in constant use in the making of 'thimell-pie' or 'thimmy-pie,' the dame of the little schools then common in all villages using her thimble—a great iron one—upon the children's heads when punishment was necessary (giving a sharp tap or blow). This was called thimell-pie making, and the operation was much dreaded."

In 1701 Marguerite Leconte, who married Bayley Pell, brought with her from France to New Rochelle a plain, but dainty gold thimble, with continuous dimpled tip and sides, the indentations running right down to the bottom of the thimble. It is now the treasured possession of Marguerite Leconte's great-great-granddaughter, Miss Mary M. Campbell, of Orange, New Jersey.

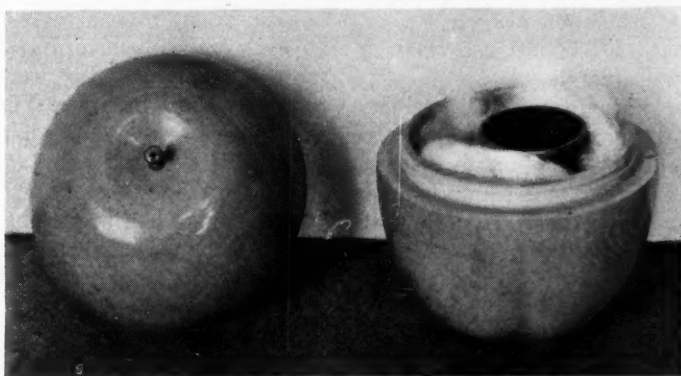
Then was introduced the rim finish at the base of the thimble; and the more modern silver implement, often decorated as in Elizabeth's day, with posies and verses, came into full swing.

Thimbles are now made in five successive operations to

facilitate the stretching of the pressed steel or other metal, which must be of even thickness. Of course, we are all familiar with the ordinary pink, white and baby blue celluloid thimble of the present-day five-and-ten-cent store! The lava souvenir thimbles from volcanic countries are brittle and not very practical, although the word *lava*, of course, gives an impression of strength.

Thimbles of boxwood have been made in Germany: while China carved them from jade, and Venice manufactured them out of glass!

And now one has, unfortunately, to add the description of a sleight-of-hand trick—thimblerrigging—not always employed in the useful, innocent way one has come to think that a thimble should be. The trick is played with three small thimble-shaped cups and a tiny ball or pea. Hence the "little pea game." The ball or marble is placed on the table and covered with one of the cups. The prestidigitator then starts moving the thimbles about, wagering that no one can tell under which little cover the pea is to be found; and the person who takes up the bet is not often allowed to win.



FRENCH THIMBLE CASE OF IVORY

Shaped like an apple, and containing an ivory thimble.



BENNINGTON DOG
In very light Rockingham.

Modelled by Greatbach,
and one of his best pieces.

The Facts About Bennington Pottery

II. *The Work of Christopher Webber Fenton*

By JOHN SPARGO

Illustrations (which are copyrighted) from the author's collection

IN previous articles* I have referred to the partnership between Julius Norton and Christopher Webber Fenton, his brother-in-law. The firm of Norton & Fenton existed from January, 1845, to June, 1847. In June, 1845, the pottery was burned to the ground. Rebuilding, upon a greatly enlarged scale—brick being used instead of wood—took up all the rest of 1845. Measured in terms of the period during which actual production was carried on, therefore, the firm of *Norton & Fenton* lasted just two years. It is quite remarkable that so much work bearing their name is to be found today, after the lapse of more than seventy-five years, especially when we bear in mind that it was not expensive ware, carefully kept. Pottery bearing the mark of *Norton & Fenton* is very common throughout New England.

It would be hard to imagine more uncongenial business associates than were these two men. It is much easier to understand why the partnership was so short-lived than why it was ever formed. Of the two men, Julius Norton was unquestionably the better potter. His experience had been exclusively confined to common stoneware and earthenware of the coarser and cheaper kinds. Of the making of the finer and more expensive wares, particularly of ornamental ones, he had no practical knowledge. But, within the narrow limits described, he had attained a degree of mastery so unusual that, more than fifty years after his death, men who had worked with him spoke with admiration of his fine workmanship.

Fenton's experience was more limited than that of his partner, to whom he was far inferior both in practical skill as a potter and in education. He had certain gifts, but skill as a craftsman was not one of them. Of all the potters prominently associated with the industry in Bennington, he is almost the only one in connection with some example of whose workmanship I have never heard a single story. What impressed his contemporaries, and what appears from such records as I have been able to bring together, is that Fenton was a resourceful and energetic man of business, quick to grasp new ideas and to try them. *He was essentially a business promoter.* That he must have had some artistic imagination, we are compelled by his work to believe; but he lacked the trained artistic sense of Norton, who was a competent musician and something of a dreamer. Yet, paradoxically, Norton was the better business man of the two, his slower and more conservative ways proving more successful in the long run.

Prior to his taking Fenton into partnership with him, Julius Norton had begun to extend the range of his wares, and to produce earthenware of better quality than any previously made at Bennington or elsewhere in Vermont. He had begun the manufacture of ornamental flower pots, pitchers, and other articles in the brown-glazed ware, which, unfortunately, became known in this country as "Rockingham." He had brought to Bennington, for the purpose of improving his output, a potter who was in every respect remarkable. To this little-known man, far more than to Fenton or to anybody else, the notable advancement of American pottery at Bennington from 1845 to 1859 was due.

*See ANTIQUES for October, 1923 (Vol. IV, p. 166) and ANTIQUES for January, 1924 (Vol. V, p. 21).

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Decius W. Clark was a native of Burlington, Vermont, but learned his trade at a New York State pottery. He was a potter of far more than ordinary competence and skill. Except for designing and modelling—it is said that he could not draw even the simplest sketch—there was no branch of the industry in which he did not excel. He was equally good at the wheel and at the lathe, at mixing both bodies and glazes, at mould making, and at setting and attending the kiln. He was a diligent student of all that pertained to his craft and read omnivorously. He knew the history of pottery manufacture as few men in America did. He experimented constantly with a view to re-discovering, or reviving, old processes, or to improving those in common use. He studied chemistry in its relation to his trade, and so knew familiarly what to other potters were "mysteries." He brought theory and practice together in mixing bodies and glazes and could assay with certainty the values of local materials. It was Clark who saw the possibilities of the use of metallic oxides cheaply obtained locally. I do not detract from the merits either of Norton or Fenton when I point to the fact—quite well-known locally at the time, and even a generation later—that Clark was the real genius of the Bennington potteries.

It may well have been Clark's influence that led Norton & Fenton to decide to add the manufacture of porcelain to their business. At all events, they did so decide and sent to Staffordshire, England, for one John Harrison, an employee of Copeland's, who was both an expert at mixing porcelain paste and a good modeller. Harrison arrived in Bennington at the end of 1845 or the beginning of January, 1846. His coming was intended to mark the beginning of a new phase of the industry. That the two partners and Clark had, up to that time, seriously contemplated the manufacture of the then new type of porcelain called Parian ware, I have not been able to find a scrap of evidence to show. It is most probable that they were interested in porcelain generally, and not in the new type in particular. But English Parian ware was already quite popular in this country and the importations of it were large. It had been first developed in England—late in 1842—appearing on the market there in 1843. Originated

by Copeland, and at once copied by Minton, Wedgwood, and other noted English potters, it was essentially a specialized development of *bisque*, having for its distinctive quality a close resemblance to marble, both in appearance and in its texture or "feel," not possessed by *bisque*. This made it admirably suited to the cheap reproduction of sculpture. Called "Parian" in the pottery trade, it was commercially known as *Statuary Ware* or *Statuary Porcelain*. It was not intended for use in the manufacture of pitchers, drinking vessels, and the like,

and was wholly unsuited to it. That it was used for such purposes simply illustrates how easy it is to debase really fine achievements.

During the year of his employment at Bennington, John Harrison was principally engaged in making porcelain, upon an experimental scale only. There is no evidence that Norton & Fenton carried this branch of the business beyond the experimental stage to a point of commercial importance. The first piece of porcelain successfully fired in Bennington is in my collection (Fig. 1), made by John Harrison for Mrs. Julius Norton. Mrs. Norton gave it to a relative when she was leaving Bennington, after the death of her husband in 1861. It later passed in turn to another relative, from whom I acquired it, with full authentication. At the end of the year 1846, Harrison returned to England—it is said to his old employment with the firm of Copeland.

It is quite likely that Julius Norton had lost some of his enthusiasm for the manufacture of porcelain as the experiments developed and the inevitable discouraging and expensive experiences of failure and delay were encountered. It is certain, too, that the business association with his brother-in-law was already irksome to him. At all events, beyond the experimental work that went on in the North Wing of the pottery, porcelain manufacture did not go at this time. Norton & Fenton did not enter the market with porcelain goods. Meanwhile Fenton had entered into another business partnership, in an industry as far removed from potting as can well be imagined. With a local lawyer-politician, A. P. Lyman, and one Albert Walker, who, like Fenton, had married one of Julius Norton's sisters, he was engaged in the manufacture of blasting powder, the firm name being

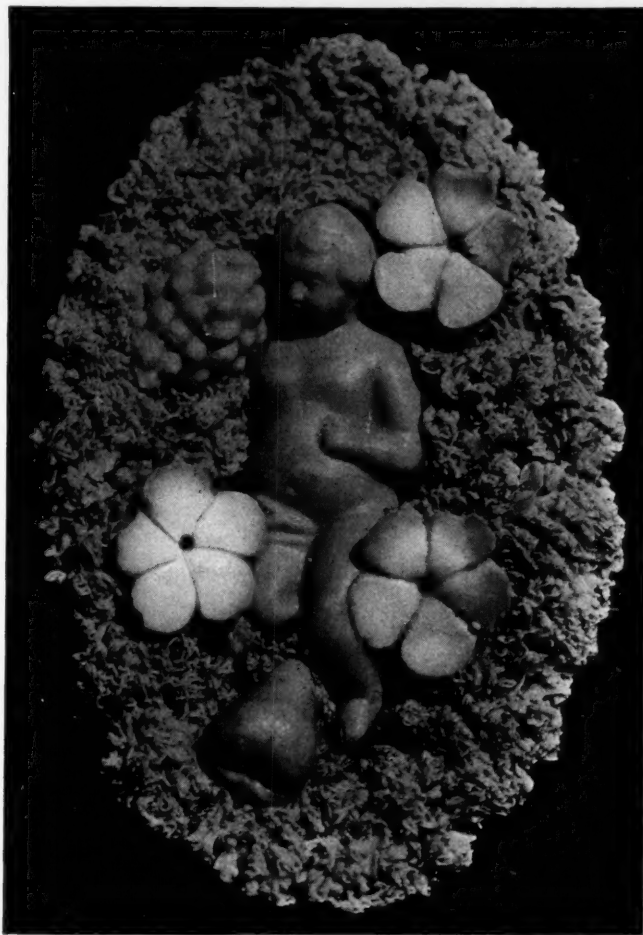


Fig. 1 — TOP OF SMALL BASKET
John Harrison's first production in Bennington. The first piece of porcelain ever made there. Size, $3\frac{1}{2}$ inches long.



Fig. 2 — BENNINGTON PITCHERS OF COLORED PORCELAIN

Left to right:—Palm Tree design, light brown ground, white design, smear glaze; Lotus or Pond Lily design, blue ground, white design, directly glazed; Oak Leaves and Acorn design, blue ground, white design, smear glaze; Paul and Virginia design, blue ground, white design, directly glazed.

A. Walker & Co. In March, 1847, Walker was eliminated in some manner, and the firm name Lyman, Fenton & Co. was adopted. This name, so familiar to collectors of American pottery, because it appears on so much of the Bennington ware, was, therefore, primarily that of a powder manufacturing concern. How it came to be connected with the pottery enterprise of Fenton we shall see.

When the firm of Norton & Fenton was dissolved, June, 1847, it was part of the arrangement that Fenton should carry on certain lines of manufacture, including the interrupted porcelain and "Rockingham," in the North Wing of the pottery, paying Norton a certain rental therefor. While the relations of the two men were rather strained, Decius W. Clark, who decided to cast his lot with Fenton, remained on the best of terms with Norton.

From June, 1847, to September, 1848, Fenton was manufacturing upon his own account, the work being in charge of Clark. For the first six months, or until December, 1847, Fenton had a silent partner in the person of Henry Hall, son of the famous governor and historian of the State. Certain legal documents were drawn in the name of Fenton, Hall & Co., but that name was never advertised nor used as a pottery mark. All the products were marked, when marked at all, *Fenton's Works*. Mr. Hall wrote with his own hand an account of the connection, giving the facts as herein stated. His son-in-law, Mr. Henry T. Cushman, who preceded me as President of the Bennington Battle Monument and Historical Association, wrote a similar account at Mr. Hall's decease. This is the simple historical fact to be set against the statement made by both Barber* and Pitkin,† and constantly repeated by others, that, when Judge Luman Norton refused to risk his money in the manufacture of Parian

ware, Julius Norton and C. W. Fenton formed a partnership with Henry Hall to finance that part of the business. In such manner legends are woven and are substituted for facts.

At the end of 1847 Mr. Hall terminated his connection with Fenton, and the firm of Fenton & Hall ceased to exist. For several months, Fenton struggled along alone, so far as the pottery was concerned. He was actively interested in the powder manufacturing firm of Lyman, Fenton & Co., however. Then both Lyman and Fenton got into another business partnership, this time in the dry goods business with Mr. Calvin Park,* a local merchant who later married Fenton's daughter. At one and the same time, therefore, we find Fenton as proprietor of the pottery, known as Fenton's Works, partner in the firm of Lyman, Fenton & Park, dry goods merchants and partner and active manager of Lyman, Fenton & Co., powder manufacturers. It is quite apparent from this that in Fenton we have not an American Palissy, nor a Josiah Wedgwood, consecrated to an ideal of craftsmanship, but rather a resourceful, energetic and somewhat restless business promoter.

In the summer of 1848 the pottery business was taken over by the dry goods firm, Lyman, Fenton & Park. Fenton had exhausted his personal resources and the arrangement was purely financial, Calvin Park supplying some funds or credit. In such a manner as to compel belief, I have heard of two or three pieces bearing the mark *Lyman, Fenton & Park, Bennington*, but I know of no specimens so marked. If such exist, this mark is certainly incomparably the rarest of Bennington marks. Calvin Park dropped out of the pottery firm about November 1, 1849, after a connection lasting little more than one year.

So far as I know, and subject only to the possible verification of the above-mentioned reports of pieces

*Edwin Atlee Barber, *The Pottery and Porcelain of the United States*, New York, 1893.

†Albert H. Pitkin, *Early American Folk Pottery*, Hartford, 1918.

*See *ANTIQUES* for January, 1924 (Vol. V, p. 23).

marked *Lyman, Fenton & Park*, the only mark used from July, 1847, when Fenton started out alone (with the "silent" backing of Henry Hall) to November, 1849, when the firm of Lyman, Fenton & Park was dissolved, was the raised medallion with impressed letters—*Fenton's Works, Bennington, Vermont*. This medallion, by the way, is a close copy of the one used as trade mark by Jones & Walley, of Cobridge, England, some of whose pitchers were also copied. In the very nature of things, Fenton himself could have had only a small part in the actual production of the pottery during this period. In the wide range of pitchers and other articles bearing the *Fenton's Works* mark we see reflected the energy and the ambition of Decius W. Clark.

Notwithstanding statements to the contrary frequently made, following Pitkin, this is not at all a rare mark. In truth, it is one of the commonest of the marks used by the Fenton potteries—if I may use that term to distinguish the latter enterprises from those in which the Nortons were concerned.

I may add, concerning the pitchers turned out in such variety at this period, that there was no attempt at originality of design or modelling. As already noted, Clark had no ability in this important direction. While Fenton was quite clever at making rough sketches, and used his talent to advantage in explaining his ideas, he had neither the technical training nor the gift of originality necessary



Fig. 3 — STAG WITH HORNS
In brilliant flint enamel. By many regarded as Greatbach's finest work.

to the creation of new designs. Hence, practically every example of the product of the Bennington pottery of this period is a copy from some English model. The best-known designs of such firms as Alcock & Co., Jones & Walley, and others were copied. Sometimes—as in the case of the *Good Samaritan* syrup pitcher of the latter firm, which Fenton copied and put out as *The Gypsy* pitcher—there is a slight modification, apparently to make production easier, probably a concession to an inferior technique and a lower degree of skill in the American workmen.

Judging from the work bearing the mark of this period, the advertisements to be found in the local

press, the newspaper accounts of exhibits made by the firm at local fairs, and the chronological place of the marks uniformly found on the familiar ware having the blue pitted background with floral and other designs in white, in high relief, this was not attempted until years later. Neither was the use of colors derived from metallic oxides, such as one sees in many of the book flasks, for example.

I say this notwithstanding that there are several specimens of the latter type of ware which bear the *Fenton's Works* medallion. I am quite certain, however, though unable to give formal proof, that these specimens are not typical; they are "sports," or "freaks," if you will. It is easy to understand how in error, or in mischief, or merely



Fig. 4 — BENNINGTON PITCHERS OF WHITE PORCELAIN

Left to right: *Palm Tree* design, ivory white with smear glaze; *Cascades or Niagara Falls* design, directly glazed; *Rose and Fuschia* design, smear glaze; *Tulip and Daisy* design, direct glaze.

out of idle curiosity, an old stamp, belonging to the earlier period, and long discarded, might occasionally be used. The same thing applies to old and discarded moulds. For example, I know positively that, long after the United States Pottery had ceased to exist, workmen in the Norton pottery, for their own use, and in no fraudulent spirit, occasionally made pieces in moulds belonging to the former and bearing its mark. In the same way we have to account for the book flasks with several titles appearing on the same flask. Such a result can only be attributed to individual playfulness. In the period we are discussing (July, 1847—November, 1849) common yellow ware, common white earthenware, "Rockingham"—or "Dark Lustre Ware" as Fenton himself sometimes called it—and white hard paste porcelain were made.

While I must leave the subject for more careful treatment later on, in another article, it is necessary here to call attention to the senseless and confusing application of the name "Parian" to every white porcelain pitcher (and even to the blue and white, which is worse) known by its mark to be, or for some reason believed to be, Bennington. I believe that I have seen every museum collection in America which includes any representation of Bennington ware worth mentioning, and I do not know of one in which the classification is other than stupid, particularly in this respect. The cataloguing of the most important sales, and the nomenclature adopted in such books as those of Barber and Pitkin, to say nothing of most of the magazine articles, are as misleading and inaccurate as ignorance of the subject and a perverted talent for writing could make them.

Here is a photograph illustrating four well-known marked Bennington pitchers, for example (Fig. 2). Every pitcher in the photograph has been illustrated in books and magazine articles many times, and invariably called "Parian." I can recall no exception to that rule. In every museum collection which I have examined, so far as I can now recall, such pitchers are uniformly classified as "Parian." It would be just as nearly correct, and not one whit sillier, to call them Pink Lustre, or Majolica. They are colored porcelains, all hard paste, but belonging to different sub-categories. They are not "Parian"—though the latter is also a hard paste porcelain—and resembles it as little as a firebrick resembles a Wedgwood vase. Or take the next photograph (Fig. 3): here, again, we have four white pitchers made at Bennington, all marked. The two at the left of the plate have the late large medallion mark of the *United States Pottery*, while the two at the right have the earlier raised medallion of *Fenton's Works*. Each is almost invariably classified and

described as "Parian," but not one of them is Parian. They are all hard paste white porcelain, while Parian is a hard paste white porcelain, but they lack the characteristics which make Parian what it is. Such white porcelain as that of these pitchers was not first invented by Copeland in 1842; it was in use long before that time.*

How to classify porcelains in general and Bennington porcelains in particular would be a delightful theme, but it must wait. For the present, let us keep to the requirements of historical record.

While the quality of the ware itself and of the workmanship in many of the white porcelain pitchers made at this period, and bearing the mark *Fenton's Works*, was equal to anything in the same line produced later, it is easy to demonstrate that the most ambitious work belongs to later periods. This applies to the pitchers and vases in blue and white, to the *Gift* or *Sweetheart* pitchers with their elaborate gold decorations and inscriptions, to the whole range of white porcelain figurines, and to all the animal pieces, Tobies and other pieces in the interesting and highly colored Flint Enamel Ware. It applies, also, in general, to the Parian ware. I do not go so far as to assert that absolutely no Parian was made until after 1850. There are pitchers belonging to the earlier period covered by the *Fenton's Works* mark which conform pretty closely to the Parian standard. Of course, there is the usual borderland zone here where precise classification is practically impos-

sible, where attribution to one class or another is a matter of opinion, not of fact. There are pitchers belonging to the earlier period which I have classified as Parian, though not without some hesitation. On the other hand, most of the pitchers which are indisputably Parian, and those which are found in considerable numbers conforming to the required Parian standards—denoting purposeful production and not accidental results—bear the later marks, which denote manufacture after 1850.

In a careful study of all the advertising of Fenton's products during the early period I find no mention of Parian, or as it was more often called *Statuary Ware* or *Statuary Porcelain*. Had it been one of the "lines" of the firm, we may be pretty certain that the advertisement would have mentioned it. Fenton had quite a flair for publicity and the local newspapers printed a great deal of news about his pottery, but there is no mention of Parian until some years later. For these reasons, then, I am

*An amusing example of the sort of thing I am protesting against falls under my notice as I am preparing this article. In the catalogue of the sale of an important collection—one of the most important sales of the season—one lot consisted of "Two Parian Busts. American, 18th Century." Next may we not have "George Washington in Sheffield Plate. English, 15th Century." It would be no more inaccurate.—J. S.

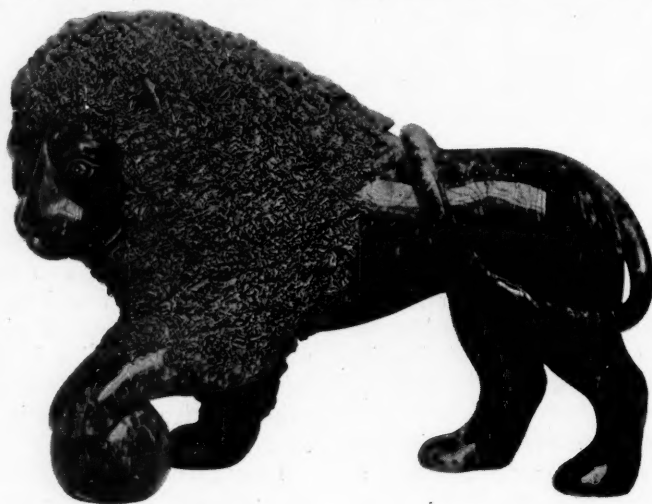


Fig. 5—LION WITHOUT BASE

This and the other two animal pieces illustrated are unusually good specimens and exhibit Bennington pottery at its best.

satisfied that Pitkin,* Barber and others who have dated the manufacture of Parian at Bennington as early as 1845 are wrong by several years.

When Calvin Park withdrew from the firm of Lyman, Fenton & Park—so far as the pottery business was concerned—November 1, 1849, the two remaining members carried on the business as Lyman & Fenton for a short time and a few pieces exist marked *Lyman & Fenton*—a rare mark not to be confused with *Lyman, Fenton & Co.*, which came later.

At this time, November, 1849, Fenton took out a patent for a process of applying metallic coloring in combination with flint glaze. This is the patent that is referred to in the familiar 1849 mark of *Lyman, Fenton & Co.*, found on a great variety of articles in the mottled ware. This mark has confused more people and confounded more writing by self-constituted authorities than any other in the whole range of American ceramic history. It has, in particular, quite jumbled the whole classification of Bennington wares, and one is inclined to be hopeless of any good resulting from efforts to straighten matters out.

Leaving this to be dealt with in a later article covering the proper classification of Bennington pottery and porcelain, I will here simply ask the patient reader to note the following statements: (a) The date 1849 is that of the granting of the patent, and has no other significance: the mark itself was first used in 1850 and continued to be used to 1859; (b) Fenton did not "invent flint enamel," or "flint enamel glaze"; he merely patented a new method of using the metallic colors, in powder form instead of paste form; (c) the mark is quite commonly found upon pieces which are not entitled to it, to which the patent named in the mark has not the slightest reference, pieces which are Rockingham and to which the application of the term *enamel* is a misnomer; (d) the firm of Lyman, Fenton & Co. went out of existence as early as 1851 or 1852, before most of the finer pieces bearing that mark were made at all. But the mark itself continued to be used, long after Lyman had ceased to be in any manner connected with the pottery. Puzzling as it must be to the ordinary collector, it must be borne in mind that the mark, *Lyman, Fenton & Co., Fenton's Enamel Patented 1849*, does not indicate that the piece so marked was made by Lyman, Fenton & Co., or that it is an example of flint enamel ware. It may be neither of these and yet an exceedingly valuable specimen. In trying to straighten out a tangle of facts I am not decrying anybody's valued treasures!

*Pitkin, *American Folk Pottery*, p. 24. Compare also with p. 20 *idem*.

The rest of the story must be told in quicker tempo. In 1850 new buildings were erected, upon a new site near the old works, which continued in operation the while. The new factory, built of wood, stood where the Bennington Graded School, on North Street, now stands. There were three large double kilns and the total cost of construction was fifteen thousand dollars. The first kiln of ware in the new works was drawn, November 15, 1850. The firm name at this time was Lyman & Fenton, but the pottery itself was called the United States Pottery—either from the first or almost immediately after operations were started. It was then that the "ribbon" mark with the initials *U. S. P.* began to be used. Skilled workmen had been imported from abroad and from other American potteries, and, with the new facilities, and the new force of skilled workmen, more elaborate wares were made.

It was in this new pottery that the blue and white porcelain, mistakenly called "Parian," the attractive little figurines, and the Parian pitchers were made. Here, too, all the noted animal pieces, Tobies and Toby bottles were first made. Lyman & Fenton had secured outside capital for the improvement and extension of the enterprise. They had assembled a staff of skilled workers such as, up to that time, had never been brought together in any American pottery. In March, 1851, an advertisement of Lyman & Fenton announced that they had gone into the business of retailing their wares, which they had not previously been at liberty to do, owing to the binding terms of a contract. It would appear that the contract in question was with O. A. Gager, one of the best-known men in the china and earthenware trade in America, who was soon to become one of the principal financial backers of the concern. The change of the firm name to Lyman, Fenton & Co. took place in 1851, the financial condition of the enter-

prise compelling the support of the powder-making concern, apparently.

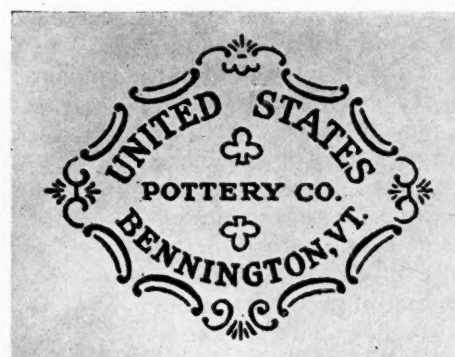
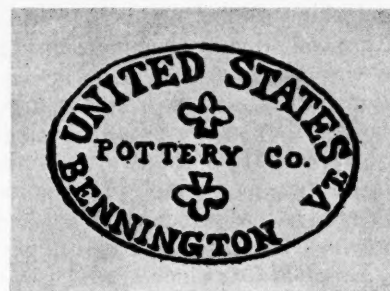
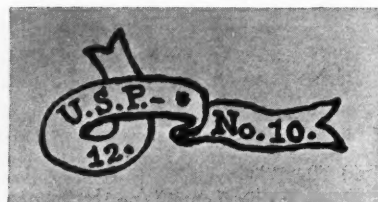
Gager, a native of Massachusetts, had been in business in Fall River. Then he established himself in New York. Later he succeeded to the business of Charles Field Haviland. He invested heavily in the Bennington concern, which by 1852 was no longer known as Lyman, Fenton & Co.; it had become O. A. Gager & Company, the pottery mark being the ribbon with the letters *U. S. P.**

*The exhibit of the Company in the International Exhibition, New York, 1853, was entered, in the Official Catalogue as by O. A. Gager & Co. manu. Bennington, Vermont. But by the time the exhibition was actually opened, the firm had become *The United States Pottery Company*, and is invariably so referred to in accounts of the exhibition published at the time.—J. S.



Fig. 6—TEA URN
In brilliant flint enamel ware. An exceptionally fine piece. Height, 21½ inches.

NORTON & FENTON
East Bennington, Vt.



CHRONOLOGICAL LIST OF ALL MARKS USED BY
CHRISTOPHER W. FENTON AND HIS
ASSOCIATES

Norton & Fenton, East Bennington, Vt.

Norton & Fenton, Bennington, Vt.

1845-1847. Used at exactly the same period, on stoneware and Rockingham. Neither to be considered prior to the other.

Fenton's Works, Bennington, Vt.

1847-1849. Used principally on porcelain pitchers. Medallion raised, letters impressed.

Lyman, Fenton & Park, Bennington, Vt.

Mark reported but not authenticated. If used, would date 1848.

Lyman & Fenton, Bennington, Vt.

A very rare mark. Date 1850. Note absence of the *Co.* at end of firm name.

Lyman Fenton & Co., Fentons Enamel Patented 1849 Bennington Vt.

1850-1852, but used thereafter up to and including 1859. Impressed in Rockingham and flint enamel ware.

U.S.P. 12. No. 10.

1850-1855, but used thereafter to end of 1858. Ribbon raised, letters impressed. Numerals to right indicate number of design, those to left size of pitcher. Used on Parian and other porcelain, including the colored porcelains.

United States Pottery Co., Bennington, Vt.

1855-1858. Medallion raised letters impressed. Used on porcelains, principally pitchers.

United States Pottery Co., Bennington, Vt.

1855-1858. Impressed in ware. Used generally on scroddled or lava ware and occasionally on Rockingham and flint enamel ware.

A. A. Gilbert & Co., Bennington.

Not authenticated. If used would date 1858-1859.

New England Pottery Co.

1860. At least one piece so marked.

T. A. Hutchins & Co., Bennington.

1860. At least one piece so marked.

In 1852 Daniel Greatbach, the noted modeller, was engaged and remained for some years, his best work being done here. Descended from a long line of English potters, some of whom achieved great distinction, this English modeller was far from the genius he has been declared to be by many American writers. He was a clever and talented workman, one of the best in the country, but not more than that. He was not a creative artist. His work is wholly lacking in originality. His hound-handled pitcher is only a modification of familiar English models, and the same must be said of his Tobies and animals. But when all that is admitted, it remains to be said that his work is responsible for much of the interest in Bennington pottery by present-day collectors. Poor old Greatbach! He died in the poorhouse at Trenton, New Jersey, and was buried, in a nameless grave, in (there is grim irony in the name) the Potters' Field of that city.

In 1853, additional capital having been secured, the plant was again enlarged. But, by 1855, the concern was once more in great financial trouble. Then the United States Pottery Company was incorporated, with a capital stock of \$200,000. Among the principal investors in the concern at this time were O. A. Gager, J. H. Archer, of Wrentham, Mass., Dr. Hollis and W. H. Farrar, the latter subsequently to become the founder of the Southern Porcelain Company and, still later, to be engaged in the pottery industry in Philadelphia. The raised medallion mark found upon many porcelain pitchers, impressed with the name, *United States Pottery Co.*, and the oval impressed stamp bearing the same name, found in the *Scroddled* or *Lava* ware in particular, came into use with the reorganization of 1855. The ribbon mark, it should be noted, was continued in use to the end.

On Saturday, May 15, 1858, the works shut down with the announcement that the Company could not continue operations. In August of the same year the works were reopened by a new firm, A. A. Gilbert & Company. O. A. Gager was a member of this firm, and so was Calvin Park, Fenton's son-in-law. This firm lasted one year, to September, 1859. The best of the skilled workmen had gone to other places, and the wares produced in this period were, on the whole, of inferior quality. Much of the poor Rockingham one finds in such plenty was produced under the A. A. Gilbert management. From the end of September, 1859, to the beginning of 1860 some of the members of the Gilbert Company attempted to revive the works under the firm name of the New England Pottery Company. Later, in the summer of 1860, some of the old employees organized themselves into a coöperative body and tried

to carry on the works. This effort lasted only a few weeks. The men had little money, times were hard, and it was difficult to get credit at the local stores for the goods required by their families.

It was a pitiful effort that the workmen made. Each man took his share of the wares produced, and then went from store to store trying to exchange pottery for goods. Then, after the works had been closed down once more, a few workmen reorganized under the leadership of T. A. Hutchins, who had been a presser under the old management, adopting the name, T. A. Hutchins & Co. In a small way, the little group of men kept going until the end of 1860, when they were forced to give up the struggle. The works were never again reopened for potting, though, in 1863, part of the plant was operated for grinding feldspar that was sold to potteries elsewhere.

It will be seen that the real history of the great enterprise founded by Christopher Webber Fenton ended in May, 1858. The pitiable aftermath is of no significance, and one could wish that it might be omitted from the record. It is necessary to take note that, during the two and a half years that witnessed so many vain attempts to restore the business, a great deal of Rockingham was made, the old moulds and the old marks being used. To one who really knows Bennington pottery it is not difficult to tell, with a fair degree of certainty, pieces made during this period.

It should also be added that at least two additional marks were used upon pottery made during the last period—and probably also a third. Some years ago, before I had unearthed from old records the facts concerning the brief existence of the quite forgotten New England Pottery Company, I saw in a small antique shop, a Rockingham ware dish which I at once identified as Bennington pottery. When I examined it and saw the mark, however, not knowing that such a firm had ever existed in Bennington, I hastily concluded that my identification had been a mistake. Since discovering the explanation, I have sought in vain for another chance to add a piece so marked to my collection. There is one piece of pottery—a cuspidor—known to me which has the mark of *T. A. Hutchins & Co., Bennington*. Finally, I have heard of, but have never been able to trace, a Rockingham ware bowl bearing an impressed mark *A. A. Gilbert & Co.* It is probable that neither of these three marks was generally used. Otherwise more examples would have been found, I think. Perhaps the mere whim of an individual workman was responsible in each case. Except to present the complete record, specimens bearing these later marks would be of little value or interest.



Two Pedigreed Antiques

XII. *A Secretary with a History*

By R. W. SHUFELDT

IT will be quite out of the question to record here the entire history of the old piece of furniture which faces me as I am trying to recall what I know about it. Those of my family who formerly owned this ancient secretary have long since passed away; no one of them left more than a verbal record of its history, but this history was so often repeated to me during my childhood, by my mother and her elder sister, that what I learned has never been entirely effaced from my memory, so deep an impression did it make upon me.

On one or two occasions my aunt said: "That old secretary was made in England, long, long ago;"* but who it was that brought it to America I have no idea. There is not a scintilla of doubt, however, that it came into the possession of the Reverend Doctor James Abercrombie, my maternal grandfather, who was a distinguished Episcopal divine and whose home was on Spruce Street in Philadelphia, while he was rector of both Christ Church and Saint Peters.

That ancient piece of furniture formed a part of my grandfather's library—the

room in which he studied, wrote his letters and his sermons, and such of his works as were subsequently published.

Prominent men of those long-ago days who visited him, or made a brief call, would now and then pen a note or a letter while seated before its desk, using the quill pens of those days; but grandfather himself wrote with a curious old gold pen, set in a still more curious old ivory holder and both of these are still in my possession.

Without consulting the several biographies that have been published, Doctor Abercrombie was, to the best of my knowledge, born in January, 1758; so he must have been about seventeen years of age at the time of the signing of the Declaration of Independence. Those were stirring days in Philadelphia, and I have every reason to believe that he counted among his personal friends a large number of distinguished men and women, who either lived in that city or visited there during the time of the Revolutionary War.

The old secretary was never owned by his son, the Rev. Dr. Richard Mason Abercrombie, at one time rector of St. Mathews

Episcopal Church in Jersey City, but he would frequently talk to me about it. For all that I know to the contrary, when my grandfather died it passed into the possession of his daughter Martha, then married to a Mr. Miller. Upon the death of her husband, my aunt Martha and her



A MUCH TRAVELED SECRETARY (post 1780)

The secretary above has endured considerable mishandling. The scrolled top has disappeared. What were probably straight or splayed bracket feet are no more, and wooden knobs have replaced what may have been ring handles. The material is mahogany, in part veneered on pine.

*This tradition may or may not be correct. The carcase of this piece is of pine and the use of solid mahogany for certain portions seems more characteristic of American than of English cabinet practice. The knobs, which are of wood, appear to be replacements of earlier ring handles, since there are no indications of double borings in the drawer fronts. The theory of ring handles finds support in the fact that the knobs are slightly off centre. Feet are missing.—ED.

daughter Mary came to be a part of our family while our home was at Stamford, Connecticut, a house my father had purchased. So in that way the old secretary, in good shape, drifted into the library of the home of my childhood. My mother turned it over to my two brothers and myself to use as a cabinet, in which we kept the many curiosities, mounted birds, and so on, that formed our collection. It was in those days that I came to know something about the old piece of furniture that had "belonged to Grandpa Abercrombie."

It will be expedient to omit here the various hands into which the secretary fell, or to pass upon its many travellings; such a recital would carry my story far beyond the purpose of my article. It is sufficient to relate that at the time of my marriage and my entry into the Medical Corps of our Army, my first order took me to Fort McHenry, Maryland, and the subject of this sketch came to help furnish my quarters at that Post. At that time it was embellished with a handsome scroll top-piece, with a small, circular shelf in its centre, upon which we placed a stuffed owl. When I was ordered west, the quartermaster at Fort McHenry lost this very interesting accessory. From military post to military post, that old secretary has traveled with me for thousands of miles, and chapter after chapter has been added to its history. Men and

women of marked distinction have either sat at it or placed their hands upon it during the two years short of half a century during which it has been in my keeping. While it was in our "upstairs study" of our present home here in Washington, I made a photograph of it, a reproduction of which illustrates this article. At this writing it graces a room on the first floor which has been made into a study for me; it is surrounded by many objects of historical interest.

When Doctor Abercrombie died, my uncle took a great quantity of my grandfather's correspondence from the curious little drawers and pigeonholes in its interior. There were some twenty letters from General Washington, and no end of others from American and British historical characters of the Revolution.

A part of the let-down desk is solid mahogany, the rest is veneered. Where my glass of brushes stands in the illustration, there is a circular stain from a wine glass, made by Thomas Jefferson when he drank to the health of some one present. Robert Morris and others—many of them—have sat at this old secretary to write while it formed a part of my grandfather's library in Philadelphia; so one can well imagine what its unwritten and largely forgotten history must be and why I preserve it as it is with all the marks of time upon it.

XIII. *A Documented Desk of 1760*

By MRS. CHARLES WHITMORE

A SCIENTIFIC basis for the dating of eighteenth century furniture has still to be established, but as every publication of a piece dated on external evidence brings the goal a trifle nearer, I am glad to offer one more piece bearing an actual signature and date.

The desk is of maple, the interior painted a warm red-brown. A small patch of oak, about three-eighths of an inch thick, set neatly (and certainly not recently, as the desk has been in the owner's family for forty-five years) into the left end of the second and third drawers is more noticeable in the illustration than in reality. The finish, while not delicate, is solid and conscientious; the uprights between the pigeonholes and the edges on the drawer-sides are scrupulously rounded, the front edge of the top shelf and the supports of the lid are bevelled, and the drawer-fronts overlap the frame except at the patched ends. The outer surface of the lid bears an eight-pointed star of maple and a darker wood inlaid in the solid wood. The lock-plates on the two upper drawers and the lid (one is just visible in the illustration) are cut a little irregu-

larly from a flat sheet of brass, though the handles are moulded, and of excellent workmanship. In short, despite the unpretentious character of design and execution, the proportions and finish have the quiet dignity of work done with pleasure and for long service.

And such the signatures on the little column-fronted drawer proclaim it. Near the top, written in pale brownish ink, stands "Wm. Patten, His Desk, Made By Wm. Danforth in the Year 1760;" below, in blacker characters, "Jerh Patten, His Desk, Giv'n to him by his Father in the Year 1800." Lower yet is the entry "Bought in Boston in 1888, Wm. H. Whitmore," and on the other upright drawer is scrawled in chalk "49 Dollars."

One's first thought is "a new Colonial cabinetmaker!" But the Patten and Danforth genealogies make it clear that we have to do rather with a man of another calling, working in leisure hours for a friend, perhaps for a wedding gift.* In Billerica, in 1760, lived William Patten, the son of Thos.

*An instance of wedding furniture of a rather high grade being made by a father for a daughter in 1770 or a year or two later is known to the writer, and may be discussed in a later paper.



THE DOCUMENT IN THE CASE

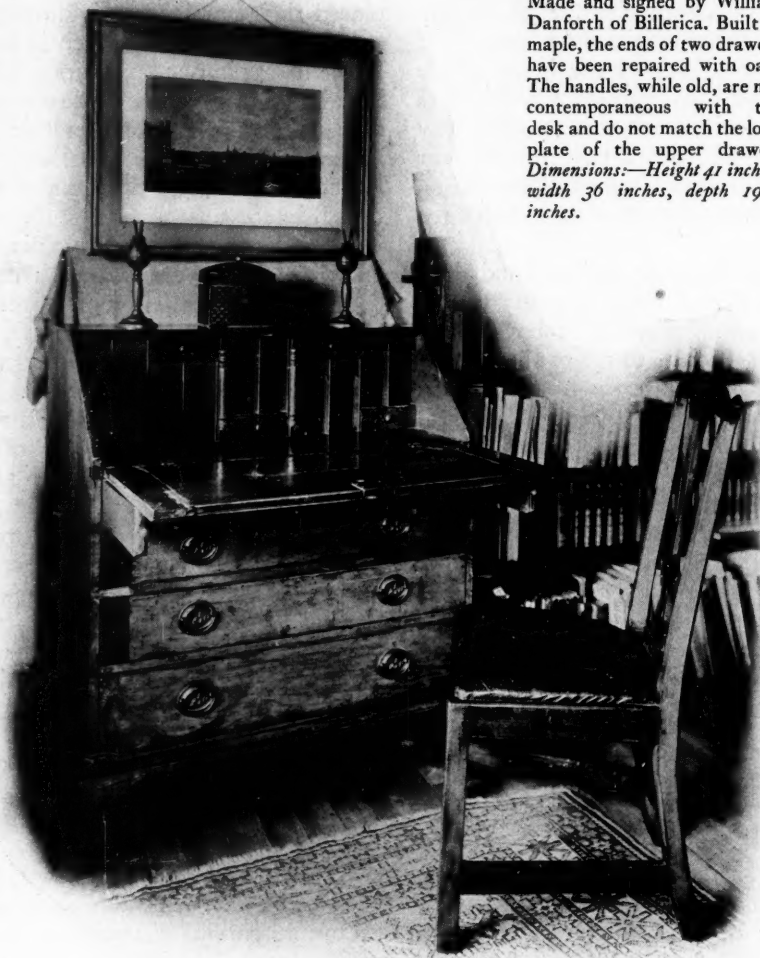
Successive inscriptions written on the bottom of the middle drawer of the desk cabinet by successive owners of the desk.

Patten, a well-to-do cooper, and joint-heir with his brother of his father's two hundred and twenty-two-acre estate. He was then twenty-eight, had been head of the family of nine brothers and sisters since his parents' death in 1747, and was about to marry (June 16, 1761). He and his wife spent their lives in Billerica, and brought up the usual numerous family. In 1771 their seventh child and third son, Jeremiah, was born. At the time of his father's death in 1801 he was still a bachelor, apparently living in his father's home. His own marriage, in 1808, brought him four daughters, the youngest born three months after his death in 1815. Of his short married life he passed six years in town offices, as selectman and clerk. The mother died in 1827, and of the three surviving girls (the oldest then eighteen) we have no further record.

To return to the year when the desk was made: William Danforth of Billerica, the son of Jonathan, born 1737, was, like his slightly older townsman, an orphan and the heir to a farming property. More expeditious in his courtship, however, he was already married (January 3, 1760) to his cousin Elizabeth Danforth, and stayed with her on the fam-

DOCUMENTED DESK (1760)

Made and signed by William Danforth of Billerica. Built of maple, the ends of two drawers have been repaired with oak. The handles, while old, are not contemporaneous with the desk and do not match the lock plate of the upper drawer. Dimensions:—Height 41 inches, width 36 inches, depth 19½ inches.



ily estate for a little over a year—perhaps long enough to help William Patten celebrate his wedding, certainly long enough to make the desk. Some time in 1761, however, they moved to Hartland, Vermont. There they brought up their ten children, and there in 1813 William died. An inquiry of the present town clerk in Hartland reveals no further documents regarding him, but as a second William, who can hardly be other than his son, is mentioned in deeds of land as a yeoman, we may infer that our William settled down to his hereditary calling.

The desk then is valuable, not as the work of a professional cabinetmaker, but as a dated example of the type of design prevalent in its time, and a record of the good materials (the handles are evidently imported

work of a high grade)* the sound workmanship and the dignified taste that one prosperous New England householder—a lad of twenty-three at that—put at the service of another.

*These handles, however, can hardly be contemporaneous with the desk. This wide oval type is usually associated with furniture of the last decade of the eighteenth century and the first years of the nineteenth. They are, further, quite out of harmony with the design of the lock plate of the top drawer. It would seem not unreasonable to assign them to the period of the desk's change of ownership in 1800.—ED.



DRAWER HANDLE

A post Revolutionary type in which Commerce extends the olive branch of peace toward the sailing ship and is flanked by a horn of plenty lavishly spilling its contents. Rogers, in *English Furniture*, places similar types after 1788.

Content in Prints

By HOWARD REDWOOD GUILD

THIS article is merely a short chat concerning a selected few prints which from time to time I have picked up, have lived and chummed with, and continually enjoy. Wholly as examples of true art and for love of them do I write, regardless of rarity, states or small editions. These considerations have their place, but it is not here. Collecting prints is a great pleasure, an absorbing occupation which cannot be achieved quickly, nor without study and acquaintance. Perhaps next to those friends who are near and dear to us, come those friends who live with us on our walls and in our familiar books. It is hard to overestimate the happiness these give and the education in taste which they furnish to all in such a home, whether old or young. As I grow older, I become aware that many of these prints by Meryon, Whistler and others are often the keys to my "Spanish Possessions" as truly as Burton, Browne, Montaigne or Pepys have ever been. Fine prints seem to exist in perfect abiding harmony with old rose Shiraz rugs, blue Wedgwood, Sheraton furniture, and to fit nicely around even an old Kioto carved wood Buddha which I number among my possessions.

There are prints and prints: even from the selfsame copper, they differ nearly as much and have individuality in the same way as children do in the same home. A finely printed etching, well wiped, then printed on old golden cream Japanese hand-made paper, with thought put into the beauty and quantity of ink, is much finer to enjoy and live with day by day than a harsh, black, woodeny print.

Those with means are quite apt to seek prints which fashion, rarity or commercial advertising exploit; but, oftentimes, the finest art lurks in modest places and is at the command of lighter purses. Etchings and lithographs are my hobby. A few oils and watercolors, with an odd Kakemono for variety, do give great pleasure; yet one does not long study etching in the right spirit before he sees as much color in a black and white as in a Turner painting. Old copper plates, aside from rarity and value, do not much warm the cockles of my heart, and a very few suffice for my needs. When I come to etchings I am getting into sunnier fields where my criticism is disarmed and I resign myself gladly to sure enjoyment.

NOTE—The collector of prints, who is likewise interested in the study of objects of art, may scarcely neglect the work of that remarkably versatile etcher, Jules Ferdinand Jacquemart, an example of whose work is reproduced as frontispiece to this number of ANTIQUES.

Jules Jacquemart was the son of Gilbert Jacquemart, the flower painter, perhaps, however, better known as an authority on ceramics. For the elder Jacquemart's book, *Histoire de la Porcelaine*, the son supplied the illustrations, a series of marvelously accurate designs drawn from original examples.

That was before the day of photo-engraving, either in black and white, or in color. Adequate representation of rare examples of painting, of statuary, or of items of decorative household use, was dependent upon the skilled eye and hand of the engraver or etcher on metal, or of the draftsman on stone. Of the various

As to Whistler I enjoy the *Adam and Eve Tavern*, *The Kitchen*, *Fumette*, and *Mère Gerard*, and particularly his lithographs. These are neither the rarer nor costlier of his prints. Frank Duveneck's *Riva* is a close second to Whistler, but Platt's *Buttermilk Channel*, several of Corot's few etchings, one of J. F. Millet's etchings of peasant life, a portrait by Zorn, a slight drypoint by Rodin, two of Haden's—*Sunset in Iceland*, first, and second his *Shere Mill Pond*—Josef Israel's *Old Woman Warming Her Hands* are all wonderfully done and quite modest in price.

I have gradually come to collect chiefly the work of Whistler and Meryon, but it goes without saying that fine, honest work is being done today by many living artists, who produce for love of etching and not with the first thought as to salability. It is a thankless task to pick from them. The etcher I best know is Sears Gallagher, and some of his plates are surely more than ephemeral. His *Solitude*, *Manhattan*, *St. Paul's*, and his *September*, give me solid satisfaction and compare favorably with more widely known prints. I have, too, an etching, *Close of Day*, by J. J. A. Murphy, which is fine, but this artist is cutting woodblocks and doing little in etching. I have often wished, too, that E. A. Abbey had etched. His pen and ink work was so beautiful that it seems a pity he could not have multiplied his designs by doing them on copper.

The surprising thing about good etching is that, in some way, it seems to possess a spirit, a very living spirit of its own, and I have purposely left to the last any mention of the etcher whose work most attracts and absorbs me, Charles Meryon of Paris, long since dead, but as real in his etchings today as though immortal. I display to my friends his *Pont au Change*, and *Morgue* with pride, but I like his *Abside de Notre Dame*, and *St. Etienne*. I never tire of looking at them and really enjoy their presence in the room, even unseen. No other etching has quite the fascination of Meryon's *Abside* for me.

In the late afternoon before dusk, when for the day my toil is over and I return home a little footsore and weary, as I cross the threshold and look around at my friendly prints and see, in its beauty and majesty the *Abside* before me, peace and content return and the day's vexations are forgotten.

processes available, that of etching offered, perhaps, the readiest responsiveness to the hand of the artist: the greatest opportunity, therefore, to render a faithfully accurate picture which might, at the same time, qualify independently as a work of art.

In the series of etchings which he executed to serve as illustrations for Barbet de Jouy's *Gemmes et Joyaux de la Couronne* the younger Jacquemart established a reputation which time has served only to enhance. In these works he was able not only to convey an idea of the form and pattern of objects, but of their texture, their color, and their appeal as artistic totalities. This constitutes a really great achievement.

Jacquemart subsequently furnished illustrations for his father's *Histoire de Mobilier* and executed many etchings after the paintings of early masters. He died at Nice in 1880 at the early age of forty-three years.—EDITOR.

Books—Old and Rare

Pleasant Pilgrimages in the World of Words

By GEORGE H. SARGENT

AN estimable "Constant Reader" of ANTIQUES writes to me to ask what an old copy of Walker's *Dictionary* is worth. No particular edition is specified, and it might be the first London edition, of 1791, or the thirty-third, of 1839, or any one between these dates. But, on general principles, I would say that, as a commercial proposition, it would hardly be worth the postage required to send it to a dealer, even in these days of cheap parcel post.

There are philologists, probably, to whom a first edition of Walker's *Dictionary* might be worth something; but the chances are that a copy could be found in the nearest second-hand bookstore, unless the dealer had sent his outfit to the paper mill. An old dictionary, as a general rule, is not as valuable as a last year's almanac, although there are exceptions. In time, to be sure, it may become valuable, when it becomes scarce and when the imprints of the eighteenth century in America are sought, as are those of the seventeenth century now. But two centuries seems a long time to wait.

Nevertheless, there have been collectors of dictionaries, and these outlaws of literature, *biblia-a-non*, are not devoid of interest, even if they are of no market value. A good deal of fun may be had by the antiquary from some of these old volumes. Dr. Johnson's *Dictionary*, of which more anon, is deservedly famous. But it is not as rare a bird as some of its predecessors with Latin names and pedigrees. The late Reverend Doctor William Walter Skeat, one of the world's great philologists and students of early English, and himself the author of *An Etymological Dictionary of the English Language*, had the largest private collection of dictionaries ever made. It was dispersed, after his death, and although few of the books brought great prices, several public institutions were notably enriched by them.

The oldest dictionaries took the form of simple glossaries of words and some of them are exceedingly quaint and curious. It will do the collector little good to hunt for a

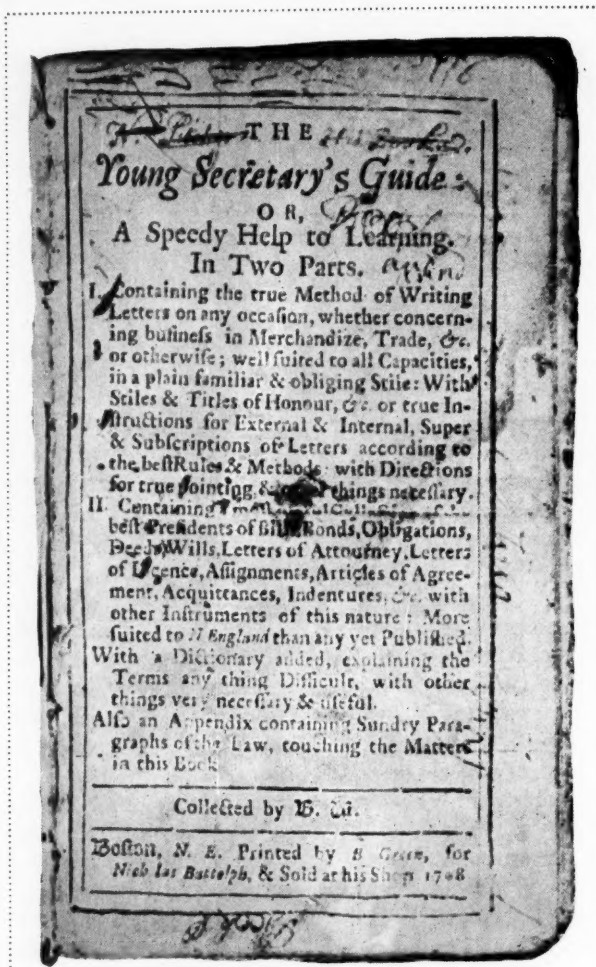
copy of *The Epinal Glossary*, which gives the Latin and Old-English words of the eighth century, for that manuscript is unique, but a photo-lithograph of it was edited by Henry Sweet and published in London, in 1883, and occa-

sionally a copy appears in some rare book dealer's catalogue. Dame Juliana Berners, in her *Book of St. Albans*, the oldest English book on sport, gives an explication of certain terms used in hawking and hunting. That, too, is *introuvable*. Sir Thomas Elyot, Knight, all of whose works are valuable, was the author of the first Latin and English dictionary published in England, printed in London, in 1538. It was a work of much merit and went through various editions. It furnished the foundation for Thomas Cooper's *Thesaurus Linguae Romanae et Britannicae*, issued in 1532. Cooper was a favorite bishop of Queen Elizabeth, and "Schole Maister of Maudlens in Oxforde." His revision was a great improvement on Elyot's work and he himself revised his book. But these are for the collector who has means and time to search for rarities in English literature.

There is a better chance of securing another famous dictionary of Elizabeth's time, Florio's *World of Words*, than of getting a copy of Huloet's *Abcedarium*, of 1552, or Baret's *Alvearie or Triple Dictionary*, of 1573, or Rider's *Bibliotheca*

Scholastica, of 1589. They are not as interesting, anyway, as Cooper's *Thesaurus*, in which the interpretations are in black-letter and the definitions are quaint. The biographical dictionary at the end of Cooper's volume also contains some startling information about deceased worthies.

Florio's dictionary, however, was a more ambitious attempt. It contained a larger variety of words than any other dictionary extant in 1598, when it was first published. Shakespeare, as we know, read Florio's translation of Montaigne and Florio was the Holophernes of Shakespeare's *Love's Labor Lost*. Various editors of Shakespeare have shown that the great dramatist used this dictionary frequently. The second edition of Florio's dictionary,



THE FIRST AMERICAN DICTIONARY
The Young Secretary's Guide, printed in Boston in 1708.

which was considerably enlarged, and which is as rare as the first, was issued in 1611 under the title of *Queen Anna's New World of Words or Dictionarie of the Italian and English Tongues*. The indebtedness of Shakespeare and the English language to the Italian are emphasized in this popular dictionary. For those who are interested in monetary values of books it may be stated that a copy of Florio's dictionary (edition of 1611) was sold at auction recently for \$110.

But the most famous of dictionaries is that of Doctor Samuel Johnson. In 1747 Dr. Johnson published his *Plan for a Dictionary of the English Language*, and for the next eight years his completion of that great work occupied most of his time. The preface is a masterpiece. No man ever undertook so great a task with a fuller realization of what he was attempting and of the uncertainty of his rewards. Yet he could not see that it was to be a great factor in making his name immortal. In the preface he says:

It is the fate of those who toil at the lower employments of life to be rather driven by the fear of evil, than attracted by the prospect of good; to be exposed to censure, without hope of praise; to be disgraced by miscarriage, or punished for neglect, where success would have been without applause, and diligence without reward.

Among those unhappy mortals is the writer of dictionaries; whom mankind have considered, not as the pupil, but the slave of science, the pioneer of literature, doomed only to remove rubbish and clear obstructions from the paths through which Learning and Genius press forward to conquest and glory, without bestowing a smile on the humble drudge that facilitates their progress. Every other author may aspire to praise; the lexicographer can only hope to escape reproach, and even this negative recompense has been yet granted to very few.

In concluding this preface, which is a specimen of English worthy of attention, Dr. Johnson gratifies curiosity to the extent of informing his readers that:

The *English Dictionary* was written with little assistance of the learned, and without any patronage of the great; not in the soft obscurities of retirement, or under the shelter of academick bowers, but amidst inconvenience and distraction, in sickness and in sorrow. . . . I have protracted my work till most of those whom I wished to please have sunk into the grave, and success and miscarriage are empty sounds. I therefore dismiss it with frigid tranquility having little to fear or hope from censure or from praise.

It was in this dictionary that are found those famous definitions which have passed almost into proverbs:

Oats. A grain, which in England is generally given to horses, but in Scotland supports the people.

Pension. An allowance made to anyone without an equivalent. In England is generally understood to mean pay given to a state hireling for treason to his country.

Then there are those words now obsolete which, nevertheless, have an interest for the antiquary. Who can define the very common act of "obambulation?" Or who, if tired of "obambulation," takes his "padnag?" There is a great deal of interesting matter in the pages of Johnson's *Dictionary* and people who do not care to attempt the intricacies of Mah Jong may well spend a rainy and solitary evening in the perusal of its pages.

The first American edition of Dr. Johnson's *Dictionary* did not appear until 1819, when it was published, in four thick volumes, by Moses Thompson (Johnson's Head),

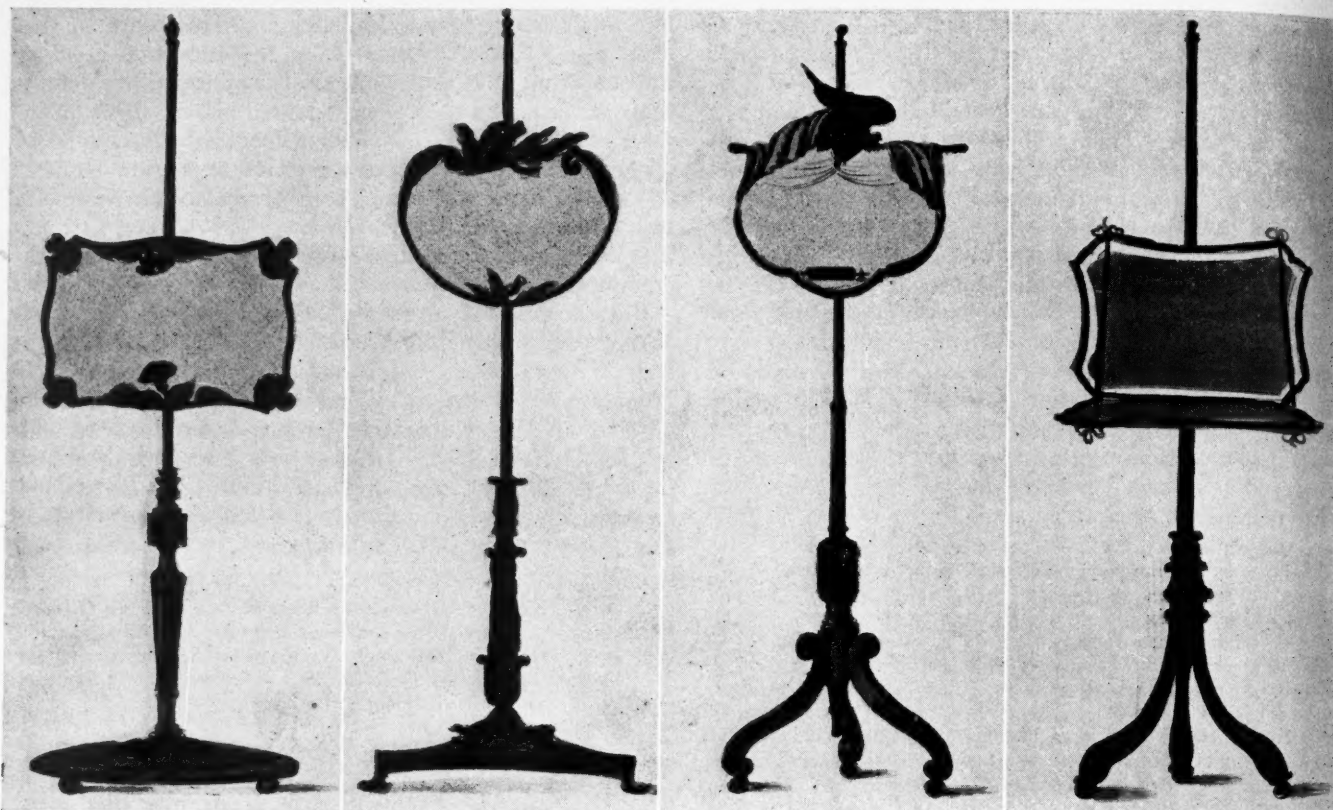
No. 52 Chestnut Street, Philadelphia. This bears on the title page "First American from the Eleventh London Edition," but it is noticeable that it contains the definitions of "oats" and "pension" quoted above, although in the English editions Dr. Johnson modified the definition of the latter after he became the recipient of state bounty. One has a chance of finding a copy of this book in some old attic, and, although it is not of any great monetary value, it brings a price, if in good condition, and is well worth putting into one's library.

But the first attempt at a dictionary by an American author was *The Young Secretary's Guide, Or, A Speedy Help to Learning. . . . Collected by B. W., Boston, N. E. Printed by B. Green for Nicholas Buttolph & Sold at his Shop. 1708*. A copy of this, believed to be unique, was sold at the American Art Galleries in New York last February for \$235. Beside forms for letters, titles of honor to be used, forms of superscription and subscription, legal forms, etc. "More suited to N. England than any yet published," it contains:

A Short Dictionary, first explaining such Words and Terms (as need Explanation) which are used in the foregoing forms: To which is added a more large and ample Dictionary, Teaching the Interpretation of the hardest Words, and most useful Terms of Art Used in our Language; Showing also what other Languages they are derived from.

"B. W." is supposed to have been Benjamin Wadsworth, who was graduated from Harvard College in the class of 1690. He became colleague pastor of the First Church in Boston in 1696. On July 7, 1725, he was inaugurated president of Harvard College and remained in that position until his death in March, 1737. This, undoubtedly, was the first American dictionary, although it was not until the time of Noah Webster that an unabridged *American Dictionary of the English Language* was attempted. Webster encountered more criticism than did Dr. Johnson, but the task he had undertaken was fully as great, for, although he had the labors of previous lexicographers to draw upon, he felt it incumbent on himself to correct their errors. Issued in two volumes, in 1828, and containing 70,000 words as against the 38,000 in Walker, the new *American Dictionary* soon began to supplant Walker's great work, which had hitherto been the standard. The careful reviewer of the *North American Review* devoted some forty-seven pages of the magazine to a review in which he finally expressed the hope that "The author will go forward to improve his work; and he need not fear that his labors will not finally be judged to have been practical, useful and patriotic."

The best thing, therefore, that the holder of an old dictionary can do with it is to keep it, for the expectation of a financial reward for parting with it is less than that of the compiler in making it. Even though it may not all be pleasant reading, and the "story seems to be somewhat disconnected," as one reader complained, it is a handy book to have around the house, and furnishes an excellent substitute for solitaire for those who "don't know hearts from trumps."



ENGLISH POLE FIRE SCREENS (from a design book of 1812)

Antiques Abroad

General Gossip from England

By ARTHUR HAYDEN

LONDON: Everyone is talking of the two hundred million dollar Empire Exhibition at Wembley. It has brought together the world's products from the four corners of the earth. Native pagodas and temples have been re-erected by native artists and decorators. Apart from the great note of modernity there are touches of antiquity which make an appeal. One of the most striking features is the great wealth of colour from the Middle East and Far East. Fabrics of surprising beauty have been lent by native princes: carpets, silver work, swords and armour with gold damascening, furniture inlaid with ivory and malachite. Old world relics that have an authentic history, and pictures, and rare tapestries, and furniture, and old silver plate have been loaned and form an educative museum of antiques.

Visitors are flocking into London from all parts of the world, attracted by this great Empire show. It promises to equal, if not eclipse, the great Paris Exhibition of which the Tower of M. Eiffel was one of the novelties of that day.

* * *

Although not perhaps so strongly attractive to collectors as many other late eighteenth century articles of furniture, old fire screens have a charm peculiarly their own. They are, in common with so many other disused

early nineteenth century articles of everyday use, beginning to come into the auction rooms, where they bring very good prices. Some examples carry needlework or old bead work designs done by the former owners. Fire screens are found in the design books of Hepplewhite and of Thomas Sheraton, and of the school of cabinetmakers who followed the work of these two masters at the beginning of the last century. Just as Angelica Kauffmann, Cipriani, and Antonio Zucci painted panels on satinwood furniture, so some of these pole screens were embellished with painting by their successors.

In the examples illustrated, from a design book dated 1812, it will be observed that the screens are shown blank, ready for painted decoration. It will be noticed, too, that the base is different in each case. There is a strong suggestion of French influence. The *Louis Seize* period of French furniture provided many an English maker with pleasing designs, and, later, the colder formalities of the First Empire style brought a new note into English furniture. The claw and ball feet and the triangular tripod with acanthus leaf decoration in the examples illustrated are derivative from Rome and Pompeii and translated through French copyists of those styles. But, in general, the classic touch observable in all these specimens is eclipsed by oncoming nineteenth century mannerisms.



LOWESTOFT INKPOTS—ENGLISH
Painted in blue. One marked J. R. 1776.

These screens, in common with other articles of furniture of the period, are combined with mechanism; and the screen slides up and down the pole. Design books, particularly Sheraton's, who had a great penchant for mechanical furniture, show many examples of devices and ingenious contrivances of the cabinetmaker's art, which enabled cabinets and writing desks, washstands, and a multitude of other articles, to double up and so to conceal their slides and nests of drawers and other parts when not in use. Indeed, this feature is one which very often determines the date of a piece of furniture; and it is quite probable that many sets of drawers to this day have secret recesses which the present owners have not been cunning enough to discover.

* * *

There are many fleeting memories concerning the inkpot. It stands in a transition period. It is assailed by the fountain pen, it is supplanted by the typewriter. Hence the collection of inkpots. It represents man's final evolution from the stylus of the Egyptian scribe on his papyrus to the gold-nibbed pen of Thackeray regarding which he wrote some sentimental verses.

There is quite a range of old inkpots that can be collected including bronze examples of Italy, the silver Adam styles of the late eighteenth century with pounce box for the sand used before blotting paper was invented. And, together with inkpots, there are separate pen trays of very pleasing design, sometimes in old Sheffield plate, and sometimes of Worcester and Bow china. Illustrated are three blue and white Lowestoft inkpots which came from a collection in Suffolk near the site of the old factory. The centre one has a Chinese scene with two figures. The inkpot on the right has on the base the initials "J. R." and is dated 1776. It is exceedingly rare to find such a mark on the base of Lowestoft china. Sometimes names are inscribed on jugs and mugs and with their dates. But, in this instance, the initials "J. R.," are held to be those of John Richman, one of the proprietors of the Lowestoft factory, who was also the owner of herring boats and was a wealthy trader.

* * *

Collectors of old English pottery will have found the name of Mortlock impressed on some of the ware, particularly on fine lusciously glazed teapots known as "Cadogan" and made at Rockingham. This is the name of an old firm established in London a hundred and fifty years ago. Nantgarw porcelain was "sent in the white to

Mr. Mortlock of Oxford Street" and was decorated by him in London. Here the stamp is only "Nantgarw."

I may reproduce, by courtesy, from among the many wonderful pieces that have passed through the hands of the mentioned firm an illustration, of a remarkably fine Minton vase painted by A. Boullemier, with panels in colours showing figure subjects on a rich yellow ground. The gilding is raised and is richly chased. It was modelled thirty years ago at a cost of two hundred pounds, and is considered one of the finest replicas of old Sèvres porcelain ever made.

* * *

Impossible lids—The experienced searcher in out-of-the-way places always runs the risk of missing a good thing because of a too rapid survey and superficial judgment. It often happens that one catches sight of a teapot with only the lid visible among the jumble of a village curio shop. At a glance the practised eye recognizes this lid to be modern oriental. But such are the vagaries of collecting that the clever dealer, unable to find a proper lid to an old Bow or Salopian teapot, may have sought a rough and ready match with a poor oriental lid. Here his attempt to make the teapot perfect has made it unsalable.

His argument would doubtless be that teapots with lids are worth more than teapots without lids; hence the innocent substitution. But a teapot without a lid from an old factory is worth having since half a loaf is better than nothing. As a matter of fact, it is remarkable that many people have, without knowing it, impossible lids in their china cabinets. Hard paste is married to soft paste, Staffordshire to oriental. It is in a measure a curious indication of the little study paid to minor details. To the connoisseur in antiques, the handle, the spout, the base, the lid with its particular form of knob—and each factory had its predilections—all tell with unmistakable accents the message of the old potter.



MINTON VASE (copy of old Sèvres)

Pierced top and cover. Yellow ground, decorative work chased and raised gold. Medallions painted by Boullemier.

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Current Books

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ARTS AND CRAFTS IN THE MIDDLE AGES. By Julia deWolf Addison. Boston: The Page Company. 364 pages; illustrated. Price, \$3.75.

IT is a custom of today to decry present craftsmanship, to mourn its decadent estate and to yearn retrospectively for those happy days when men worked for the pure joy of working and were, as the phrase goes, possessed of a love for their work. Unfortunately for those who adore the past and view the contemporaneous alone with distrust, there probably was never any period in the history of mankind when all workers loved their work, took pride in it, and found their chief delight in rendering full measure of service for a scant reward. That rare moment when Archimedes joined the luxury of a bath with the discovery of the principle of specific gravity might never have arrived, had not the cleanly philosopher's master experienced doubts as to the integrity of his goldsmith.

Nor is it a fact that today the spirit of fine craftsmanship is dead. Modern scientific progress, expressing itself in arduously patient investigation of long invisible realms, and in marvelously intricate and ingenious technical devisings, is a constantly expanding monument to the imperishable vitality of that spirit. The law of craftsmanship—the true artistic temper, which is more concerned with the integrity of its creations than with the reward which they bring—is an inextinguishable and inexterminal characteristic of some human beings. It always has been, and, doubtless, always will be. But the direction in which it manifests itself will notably change from age to age, according to the opportunities for expression which each succeeding era offers.

Today the call of opportunity, the stimulus to ambition, comes from the field of science or of scientific procedure more insistently than from that of art. It is reasonable to believe that the great craftsmen of the Middle Ages would have been the great inventors and technicians of today; and *vice versa*. By the same sign, a considerable proportion—though by no means all—of the persons to whom, in this generation, we are vainly looking for craftsmanship, for creative self-expression and the joy of it, would, in the twelfth century, have been swineherds. If technical invention has given them oversight of groaning machines instead of grunting porkers, the credit is not to them. Nor are they blameworthy if their outlook upon life has not been materially altered by their more or less desirable shift of occupation.

That Julia deWolf Addison intended to convey this notion by the writing of *Arts and Crafts in the Middle Ages* may be doubted. Yet it is an almost unavoidable conclusion to be drawn from the reading of her book. The great medieval craftsmen were really great personalities, as well as—in a restricted field—great inventors and great technicians. To St. Eloi were attributed truly magical powers; goldsmith, blacksmith, social reformer, he towered above most men of his time. St. Dunstan, who with his red-hot tongs tweaked the nose of a pestiferously tempting devil, was more than a skilled artisan, he was a leader of men. Benvenuto Cellini, with all his scalawaggery, was a profound student, a close observer of cause and effect, and a bold and resourceful experimenter.

With such men the book under consideration brings us into terms of understanding; for the author has an unusual gift for seizing upon the essentials of much recondite information and of presenting them with vivid directness. Recognizing that a full appreciation of modern industrial art is dependent upon some knowledge of its origins in the centuries which followed the collapse of ancient civilization, she has set herself to the task of supplying a reasonable basis of information for the lay reader. The method is narrative and descriptive rather than analytical; but the author keeps each topic of discussion distinct by devoting to it a special chapter. Jewels, enamel, metal work in gold,

silver, bronze, and baser metal, tapestries, embroideries, and sculpture in wood and in stone, inlay and mosaic, book illumination, each in turn is examined. Each is given a brief but singularly illuminating explanation of general processes, which in turn is followed by a citation and description of typical examples offered by different countries.

Reduced thus to its bare bones, the method seems dry enough. But in its literary fulfillment it is quite otherwise. As has been previously remarked, the author possesses a sure instinct for essentials. She is likewise endowed with a sense of the picturesque. A profound treatise on the development of styles, or a scholarly investigation of the correctness of attributions, her work is not. She accepts her authorities where, and as, she finds them without much question—as, for example, in her assigning of the doors of Santa Sabina at Rome to the thirteenth century rather than to the fifth; she mentions many notable works and illustrates some of them without informing her readers of the places where the originals may be found and studied today.

Nevertheless, by apt quotation from medieval writers, by frequent anecdote, and by keen description and blithe comment of her own, she well succeeds in her effort to give an enlivening picture of the working processes of the Middle Ages, the men who developed them, and the products which they achieved.

From various obscure sources she has gathered much interesting—if perhaps, at times, legendary—information as to the origins of various arts; the origin of armor from overlapping plates shaved from the hoofs of horses, for instance. Her asides are illuminating, as when she remarks on the use of *vair*—ermine or squirrel fur—as an article of dress, and informs us that Cinderella's fateful slipper was really of this material, but, having at one time mistakenly been written as *verre*, has been handed down among the historians of fairyland as wrought from glass.

Taken all in all, *Arts and Crafts of the Middle Ages* is an enjoyable and informing book. The reader may, perhaps, find that it leaves him somewhat confused as to specific details, but he may nevertheless feel assured of a vivid general impression. He will discover in the book no material aid in the accurate dating of specimens of his own encountering, but he will derive from it increased power to appreciate their animating spirit. And, after all, that is the purpose of its writing.

A SIMPLE COURSE IN HOME DECORATING. By Winnifred Fales. Boston: Small, Maynard & Company, 295 pages. 64 illustrations. Price, \$4.00.

THIS is indeed a simple course in *Home Decorating*, useful to each and every homemaker. It might well become a common household textbook, for the information, charts and diagrams are explicit, direct and easily understood. There are many books on interior decoration, some good, some hazy; but this, on the decorating of the home by the housewife—as opposed to the professional decorator—will be welcomed by all about to furnish an apartment or build a house.

There is, of course, the inevitable discussion of "period" furniture, which is always considered necessary in a decorating book; but fortunately the subject is treated quite hastily, and the minute charts covering each style give an excellent summary of important points.

For the rest: the author knows her subject thoroughly, and sets forth the fundamental principles of interior decorating which everyone should know. Remedies for the many faults which rooms may possess are clearly described and illustrated by drawings. How many homes which we know could be made attractive, if the occupants would heed these fundamental principles underlying the furnishing and decorating of a room! There is no end of satisfaction in a correct room, for surroundings have a subtle influence on human beings, particularly the wife or mother who is at home most of the time. Expensive furnishings are not necessary, providing the proper effect is secured—and on this subject the author gives much sound advice.

Much space in her book is given, and rightly, to the selection of a color scheme, that all-important factor in every successful room.

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We are glad to find that the author recognizes the *science* of color, and suggests the use of a color chart. All art, as the Greeks believed, is fundamentally mathematical and scientific—the purely fanciful often errs dangerously. So with color schemes, we cannot pick out at random a combination of colors that we have noticed somewhere and liked,—our taste may be defective, or we may not remember all of the component parts in that scheme. Color sense usually has to be cultivated, and nothing but thorough understanding of the science which underlies color can fit us to select a color scheme. It is best for the novice to use a mechanical color chart such as the book describes.

We rather resent the suggestion that color schemes may be picked from nature, from Japanese prints or from book covers. They may be so chosen, but not every bit of nature, not every print or book cover can supply a satisfactory color scheme! The novice might select an unsatisfactory one, being unable to judge the good from the bad. Take the cover of the book under consideration, for instance, its brilliant coloring would lead us astray. So we prefer to stick to scientific color charts, and leave the question of more accidental and haphazard color schemes strictly alone.

The practical side of *Home Decorating* will appeal to every woman. From it she can learn how to dress her lampshades; how to cut, make and trim her draperies, to fix her valance boards and to do the thousand and one other things which give the professional touch to amateur work. For this reason we feel that, in spite of the many other books on this subject, this one will find a welcome because of its practical adaptation to everyday needs.

ENGLISH FURNITURE. By John C. Rogers. New York: Charles Scribner's Sons 184 pages. 146 illustrative plates, showing many more examples. Price, \$7.50.

MANY histories of English furniture have been written. Macquoid, with his famous four volumes, dedicated, one to oak, one to walnut, one to mahogany, and one to satinwood, still holds the palm for expansive thoroughness,—with Cescinsky a not too bad second. Symonds, too, has contributed valuable sidelights on the topic, with his erudite and searching studies in *The Present State of English Furniture* and *English Walnut and Lacquer Furniture*. And Benn's *Style in Furniture* has placed a host of students and collectors under heavy obligation. The names of other writers and historians are legion. Some are romantic in their point of view, some historic and biographic, some primarily descriptive; and some are satisfied merely to accept the position of mentors to collectors making their first faltering steps along a path where many pitfalls lurk.

How there could be room for another book on the subject might, therefore, offer something of a puzzle until one encounters the foreword to the present edition of Mr. Rogers' *English Furniture*. In writing that brief introductory note, H. Avray Tipping shrewdly observes that, in spite of—perhaps because of—the great body of literature on the subject of furniture, the amateur who needs light on some few simple points feels as if he were in search of the proverbial needle in a haystack. Thus "he longs for some small compendious volume that will just not omit what he is likely to want to know and not include a lot which is beyond his scope and confuses his mind."

The actual need could hardly be better stated. The great reference books are beyond average means. They deal, furthermore, mainly with magnificent examples of type rather than with more everyday specimens; and, often, their very completeness of scholarly research and their meticulousness of comparative criticism serve only to bedazzle minds still in process of adjustment to a little light and not yet ready to submit themselves to a full penetrating beam.

Mr. Tipping states the need; Mr. Rogers, with text and illustrations, generously and intelligently meets it. His ordering is chronological and typical. He accepts the simple and obvious division of his subject into furniture of oak, furniture of walnut, and furniture of mahogany. Under each of these main headings he offers a brief introductory note sufficient to indicate the nature

of the social and economic changes which, in the era discussed, found reflection in altered modes of life and hence of household adornment. This he follows with a careful analysis of the development of significant furniture types, in both their outward form and their inward structure.

It is the insistence upon points of structure which differentiates this book from many others of its kind. And the presentation of these points is illuminated not only by photographic reproductions of well-chosen specimens, but by well and clearly drawn diagrams. These latter are certain to be immensely helpful, particularly since the textual analysis emphasizes not only the facts of the illustrations, but the reason for them.

The American reader will find in *English Furniture* much that will prove valuable and illuminating, whether his preoccupation be with English furniture as such or with its sometimes far different offspring in this country. More clearly than almost any other writer on the subject, Mr. Rogers insists upon defining the materials utilized by various cabinetmakers in each period. He emphasizes the difference between urban and provincial procedure, and shows how notable examples wrought in fashionable woods by leading makers were often adapted at long range, and in available materials, by rural imitators.

Most writers on English furniture are inclined to dismiss furniture built with carcasses of pine as of such inconsiderable importance that the average reader is led to infer that such examples are either very scarce or very bad. Mr. Rogers corrects this impression. In so doing, he destroys the easy classification whereby American collectors have assigned oak-lined furniture to England and pine-lined furniture to America. A particularly brilliant example of a mixture of woods closely paralleling early American methods is exhibited in an oak draw table, of 1580, with applied carved mouldings in pine, carved bulbous legs in pine, and oaken stretchers with moulded pine tops. The early American cabinetmakers who used cedar mouldings and pine covers for their chests and cupboards were, it appears, not adventuring an entirely new departure.

Worthy of commendation are the photographic illustrations. They have evidently been selected not at random, but with discriminating concern for representative quality. To that end the resources of museums and of private collections have been impartially laid under tribute. It is likewise refreshing to find textual discussion not so far removed from the requisite picture as to compel the interruption of reading by fruitless searchings for a numbered plate whose exact location is a matter of most indefinite surmise.

The student who uses the book for purposes of quick reference rather than for consistent reading will thank the author for the summarized descriptions and the clear assignments of date which are attached to each picture. They are likely to form an invaluable aid in the swift identification of analogous specimens. For the more extended series of examples upon which to base important judgments and finely critical comparisons it will always be necessary to seek the counsel of the great works which show a dozen variants where *English Furniture* shows one. But that circumstance in no wise detracts from the primary usefulness of the book under discussion, or from the praise which its excellent arrangement, thorough workmanship, and sensible viewpoint deserve.

EARLY CHINESE JADES. By Una Pope Hennessy. New York: Frederick A. Stokes Company, 1923. 145 pages. 64 plates of which eight are in color, illustrating many examples. Price, \$25.00.

JADE, while known in other countries, has for some thousands of years been cherished by the Chinese, at the outset with superstitious reverence, and always with profound veneration. Its use for ceremonial objects goes back into the remote past, ancient tombs having yielded up examples dating, in some instances, to the seventeenth century before Christ. The jade of which these examples are made differs in appearance from the so-called jade with which modern fashion has made us familiar in rich green beads, pendants, and various other small objects of

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personal adornment. Indeed, if the reviewer be not mistaken, these are not fashioned from the ancient semi-sacred jade stone, but from jadeite, a somewhat different, though perhaps no less beautiful and highly prized, material.

Early jade is vari-colored, brown, rich glossy black, yellow, white, cream, gray green, at times of unbroken tint, at others dappled with rich markings, blended mysteriously, as if half revealing smoky depths of mystery, flecked with green or with dashes of red and yellow. Its original colorings have, in specimens recovered from long centuries of burial, been modified by chemical action of the earth, and sacrificial fire has sometimes deepened brighter native tints to amber, browns, and sullen blacks.

Primitive jade objects, used perhaps in ritual observances or in connection with astrological calculations and divinations, soon became associated with sacred individuals—perhaps mainly with that of the divine person of the Emperor. Thus they frequently developed into symbols of rank. Some of the ritual jades were the circular *Pi*, a flattish circlet perforated in the centre, the *T's'ung*, a cylinder within a cube, the pointed *Kuei*, the *Chang*, the tiger-shaped *Hu*, the fish curled *Huang*.

There were, too, such emblems of official rank as the jade axe heads, knives, and the rings similar to the *Hu*, but with a different proportion between rim and central circle. And there were weapon-like jades perhaps used for sacrificial purposes—such as knives and pikes, simply but beautifully wrought.

High officials wore jade ornaments in their ears, and strings of pendants hung from their caps and from their girdles, ornaments of various shapes, their number depending upon the rank and station of the wearer. Such dangling decorations clanked and tinkled merrily as their wearer moved about, and the sweet sound was calculated to instil pleasant and harmonious thoughts in the minds of all who heard them, and, by the same sign, to invoke the presence of kindly spirits and to keep the evil ones at a satisfactory distance. Jade buried with the dead insured immortality. Powdered jade mixed with rice was placed in the unhungering mouths of defunct potentates, and jade coverings were placed over the apertures of their lifeless bodies.

Royal power was manifest in the imperial seal, stamped with a stone of carven jade. Sometimes bells were cut from jade,—and drums as well, their design often showing close observation of the structure of analogues in bronze. In jade, likewise, were fashioned jars for the outpouring of ritualistic libations of wine, cups for ceremonial drinking, and bowls and dishes for offerings of rice.

The forces of nature, curiously symbolized by various animal forms, were objects of Chinese worship. Hence animal forms, either as charms or as objects used in connection with actual sacrifices, came early into use. The rat, the ass, the tiger, the hare, the dragon, the serpent, the horse, the sheep, the monkey, the pheasant, the dog, the boar, were the signs of the twelve successive two-hour periods which made up the Chinese twenty-four-hour day. So, too, the lion, the pigeon and various other birds were held in special esteem and were wrought into charms or amulets. To the dragon and to the tiger were assigned a special significance: the one stood for the East, the morning, for the coming spring time with its earth-stimulating rain; the other for the West, for eventide, autumn, the night of the world. The ass and the horse, animals both frequently immolated in propitiatory sacrifice, often appear in effigies of jade.

The cicada, which lay buried for years beneath the mould before emerging into the brightness of waning summer days, which changed its color from a shining tint of green to sombre hues of brown, which subsisted upon no less ethereal nourishment than the passing wind and the transitory dew, and whose brief span of hours was spent in lusty song, came itself to be immortalized in mottled jade as the emblem of immortality.

Late, perhaps as late as the Christian era, appear jade semblances of the human figure, shaped to fit neatly in the hollowed palm, as if to bring ancestral influences near, rigorously stylized to bare essentials, like a bust by Brancusi. So far *Early Chinese*

Jades brings us, and no farther. The myriad exquisite and highly elaborated forms of later centuries it leaves untouched. Beginning with the second millennium before Christ, it lets us peer over the edge of the first millennium after, but not beyond.

The business of this book is with mist-shrouded beginnings, with primitive native cults and their first association with geometric forms used in divination, their subsequent association with animal life. Such a study is less essentially stylistic—of the things of and for themselves—than symbolistic, a search for the relationship between ancient objects and the beliefs and customs to which they owed their form and use. In so inexact and speculative a realm of investigation exactitudes of discovery are, as the author frankly states, out of the question. In the thousands of years of developing Chinese life—from the time of wandering tribes to that of a strongly rooted social system—simple early meanings became complicated and multiplied, traditions expanded and became blurred, attributes were transferred from one object to another, the same object took on various attributes. A strange fantastical weaving of many colors and many forms emerges from the simple primitive pattern of warp and weft; the threads tangle and break; there is strange confusion.

But there is strange fascination in it all. Whosoever would penetrate to the temple of Chinese art may hardly make better approach than through the gateway of *Early Chinese Jades*. For it deals with beginnings, and thus prepares the mind for later and wider understanding. And its method is one—in so far as the subject permits—of orderliness, clarity, and of good balance derived from wise selection. The illustrations, conveniently grouped at the end of the book, are exceptionally well reproduced. Those in color convey a quite exceptionally vivid conception of the color, texture, and even the translucency of the original objects. As to the infallibility of the author's judgements, the reviewer is incompetent to surmise. But, at all points, her work indicates a scholarly viewpoint, an ability in estimating the weight of authority, and, withal, a sane but sensitive appreciation of that most magically elusive of substances, ancient jade itself.

Auction Notes

The Sale of the George F. Ives Collection, which will begin in Danbury, June 18, and is to continue through the following Saturday, is just now absorbing the consideration of collectors.

It is planned to erect a tent in the rear of the picturesque old Tavern where the Collection is housed and to conduct the sale in the more spacious special quarters.

A sale of this importance and magnitude thus carried on in rural surroundings will take on a rather special flavor of antiquity which will be relished by many. There was a time when such affairs were often merry events. Back in 1732 a lengthy auction advertisement in the *Boston Gazette* ends with the genial assurance that "The said Goods may be seen any Time before the Sale & the Buyers may depend upon having Fair Play, Good Liquor, and, if they please, Good Bargains."

The executors of the Ives Estate are probably unable to promise quite such free entertainment; but they are, nevertheless, endeavoring so to arrange matters that there shall be ample time for examining the items to be sold, and that, further, visitors to the sale may be assured adequate entertainment.

As for the Ives Collection, many of its noteworthy pieces will be found illustrated in the advertising pages. It is particularly rich in early iron and tin, in small stools, tables and Windsor chairs, the latter almost without exception superior examples of the type. The collection of children's furniture is of really classic interest.

A good deal of material in the way of furniture, architectural fragments and the like, which were part of the stock of Mr. Ives's shop, is now purchasable at any time by visitors to the shop, which is open daily, although previous appointment is desirable. But the Ives Collection proper will remain intact until June 18.

May is here! Summer activity is in the air!

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Located diagonally across from the Whaling Museum

IS well filled with antique articles and awaits your call. You will be thrilled with the quaint and interesting things which find their temporary home here. Early Furniture—Early China—Early Glass—Dogs which have grown old, but are still young in appearance—Irony of all kinds—Some Copper Pieces—Some Brass Pieces—Dolls which were cherished by children of other days.

OF SPECIAL INTEREST

Carver Side Chair not shown in Nutting; 2 Iron Tables with Marble Tops; Several Iron Hall Racks; Lot of Paneled Shutters and Wainscot Panels; Pair Banister-Back Chairs, *extra good*; Camphor Wood Chests; Early Bow-Back Windsor, fine turnings; Hitchcock Chairs, large variety; 2 X-Back Bell-Seat Sheraton-type Chairs; 2 Ottomans; Sandwich Lace-Glass Sugar Bowl; Set of 3 English Prints: *Faith, Hope, Charity*; Lithograph, *Trial of Effie Dean*; 2 Ships' Bells, one large, other small; marked Bennington Wash Bowl; *The Court of Death*, large lithograph of Sarony, Major & Knapp.

W. W. BENNETT, PROPRIETOR

CLARENCE H. ALLEN

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American Winter Scene (morning)
The American Tar (Don't give up the ship!)
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Questions and Answers

Questions for answer in this column should be written clearly on one side of the
paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include
exact details of size, color, material, and derivation, and should, if possible, be ac-
companied by photographs. All proper names quoted should be printed in capital
letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative
material needed for identification will be returned when stamps are supplied.
Attempts at valuation ANTIQUES considers outside its province.

125. M. E. M., *Pennsylvania*, writes that he has a grandfather clock bought
in Reading, Pennsylvania, with the name "Valentine Urletig"
across the face, and asks if this is the
same man as the Valentine Urick, of
Reading, who is listed in Moore's *Old
Clock Book* as having worked in 1760.

The similarity in the first name and
the fact that the clock was bought in
Reading leads the Editor to surmise that
these names may belong to the same
man. Can anyone give definite informa-
tion on this?

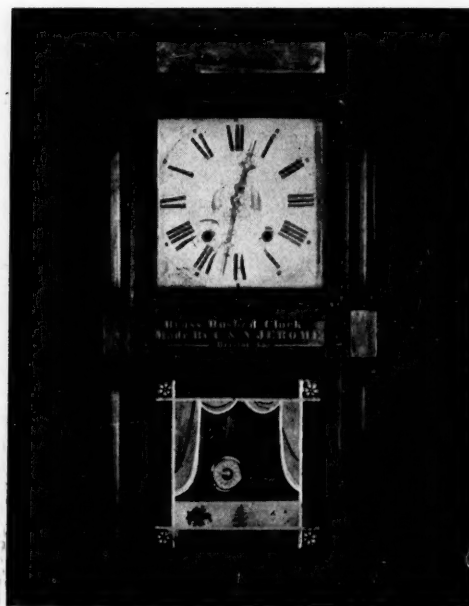
126. W. M., *New Jersey*, asks the date of an old
barometer marked "Hewitt & Son, New
York."

Can anyone help here?

127. A. S. C., *Maine*, sends picture of an old
clock shown herewith, and asks for in-
formation concerning it. There appears
to be a tradition that this particular type
of tall shelf or table clock was produced
by some well-known maker.

Can anyone substantiate or disprove
this tradition?

128. H. B. H., *Massachusetts*, sends picture of a Jerome clock which is
published herewith. It is an interesting example of the work of
Chauncy Jerome and bears the further initial of N. (Nobles) Jerome,
whom Mrs. Moore in her *Old Clock Book* lists as active in Bristol



between 1820 and 1840. The query in connection with this clock
concerns the reason for the unusually large advertisement on the
front of the case. Is it, or is it not, probable that the example
pictured is an exhibition piece, designed either to be shown at a
fair or to grace the shop of a dealer in timepieces?

129. B.S., *New York*, wishes the history of the following pieces of Meri-
den silver:—a cake dish (No. 1803), pickle dish (No. 9), spoon
holder (No. 150) and a silver frame with four glass holders (No.
38).

Through the courtesy of the International Silver Company of Meriden, Connecticut, the Queries Editor is informed that the company formerly made the pieces described. In the 1882 catalogue is a number 1803 cake dish, a number 9 pickle dish, and a number 38 glass holder (dinner castor). In the 1895 catalogue appears a number 150 spoon holder. The goods have a position in the catalogues which indicate that they were comparatively new at the time.



130. A. E. F., *Massachusetts*, sends photograph of a plate of a brown tortoise shell color, and asks for information concerning it.

The plate is of so-called Whieldon ware. Thomas Whieldon was in business from 1740 to 1780. He was an early partner of Wedgwood, and is credited with the development of agate and tortoise shell wares, hence the name

"Whieldon" for ware of this kind, whether or not certainly made by the potter of that name.

131. R. E., *Michigan*, sends photograph of a brass mirror on a black iron stand, with a query as to its special significance.

It seems probable that this elaborate piece was produced to celebrate the victorious close of some imperial military venture.



This is indicated by the accoutrements of war; and by the figure of a lion treading down a serpent. Beyond that, will not someone venture opinion?

STATEMENT of ownership, management, etc., of ANTIQUES, Inc., published monthly at Boston, Mass., required by the Act of August 24, 1912. Editor, Homer Eaton Keyes, 154 Riverway, Boston, Mass.; Business Manager, Lawrence E. Spivak, 683 Atlantic Avenue, Boston, Mass.; Publisher, ANTIQUES, Inc., 683 Atlantic Avenue, Boston, Mass. Stockholders: Homer Eaton Keyes, 154 Riverway, Boston, Mass.; Sidney M. Mills, Beverly, Mass.; Frederick E. Atwood, 171 Maple Street, West Roxbury, Mass. No bonds or mortgages.

(Signed) LAWRENCE E. SPIVAK, *Business Manager*.

Sworn to and subscribed before me this 2nd day of April, 1924.

Francis A. Rogers, *Notary*.

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Mahogany

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Iron, Pottery

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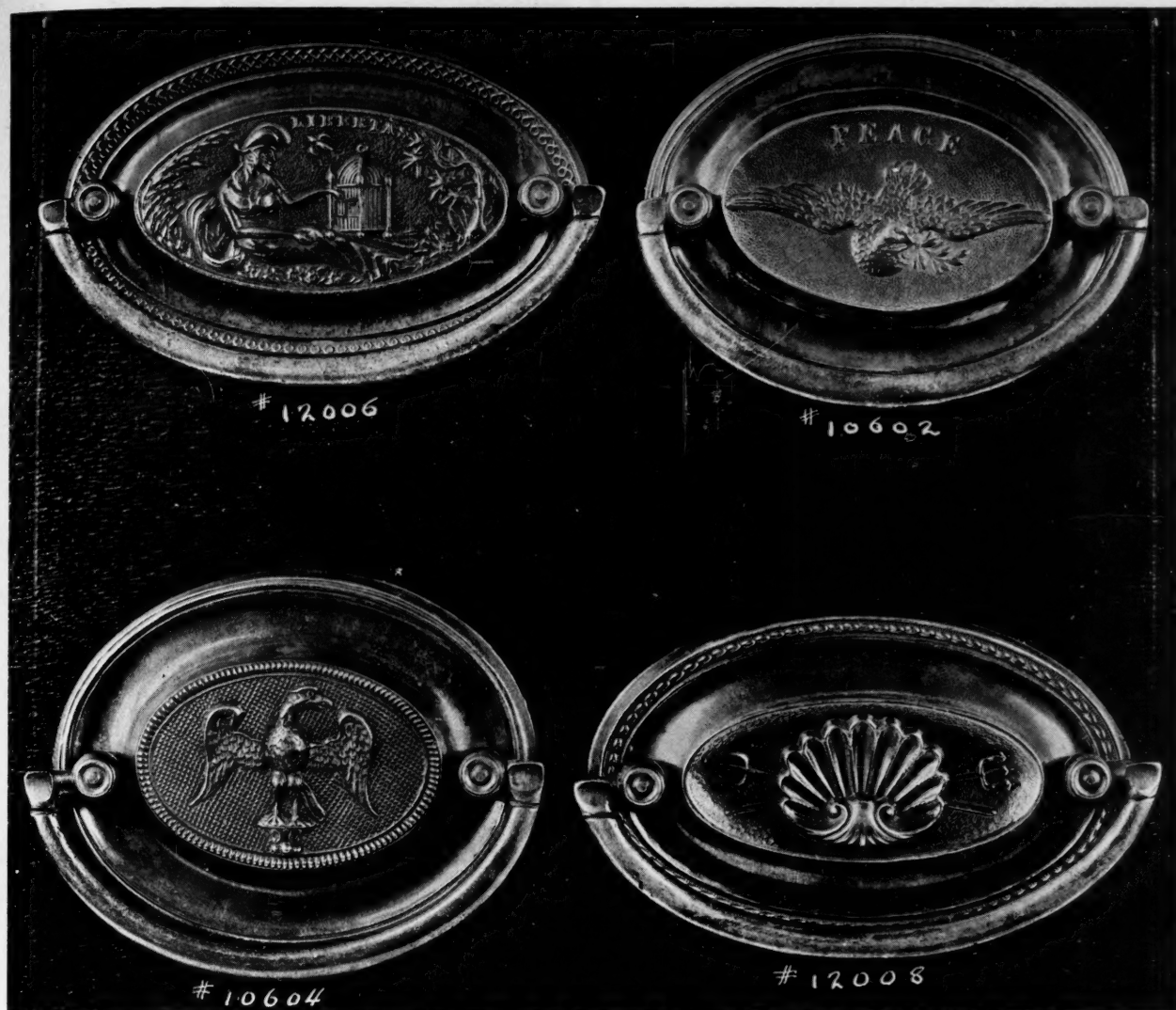
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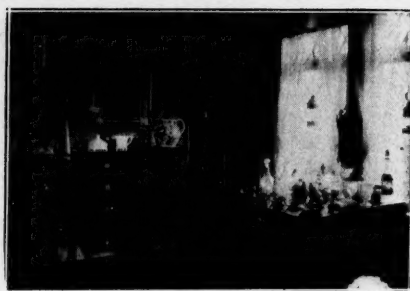
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Thursday, May 1st

AT 1 O'CLOCK EACH DAY

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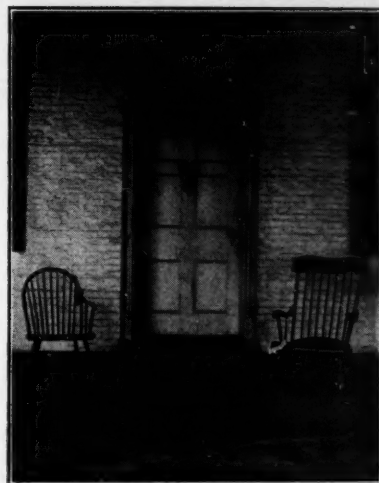
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AT 9 A.M. CONTINUING ALL DAY

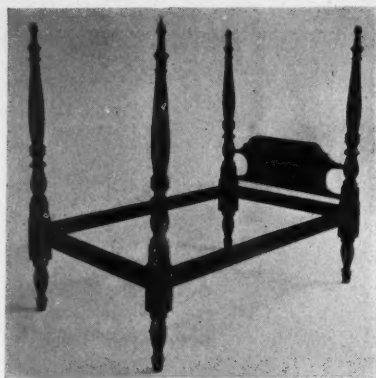
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Fine collection of early New England Furniture.

Clocks. Hooked Rugs. Pewter.

Iron work, always in stock.

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in Pine, Maple, Cherry and Mahogany

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Early American Furniture:
Pine packing chest, one drawer; walnut tavern table, two drawers; pair walnut corner cupboards; stencilled settee; curly maple low post bed, acorn tops; Franklin stove.



VERY FINE STAFFORDSHIRE FIGURES
(The one of Washington is an old ink well)

I have just acquired a beautiful Pembroke table in Hepplewhite style. On the legs are inlaid pendent flowers, above the legs inlaid ovals—in fine original condition.

FLORENCE W. UPSON, *Jemima Wilkinson Antique Shop*

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Old Fashioned Pickle Jars

In greenish glass, similar to Old Jersey Glass. They are useful as flower vases for porches or sun parlors, and make charming lamp bases.

Prices and illustrations of other reproductions of old fashioned glass upon request.

All breakage in transportation will be replaced by us gratis.

Hamilton Shops

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ANTIQUES

From old river towns of the Ohio Valley and early settlements of the Middle West

WE are constantly picking up many beautiful examples of the work of the early builders of this section. The arrivals at our shops this month are particularly interesting. Among the finer things which have just come in are several beautifully inlaid sideboards, two mahogany carved post beds, one corner cupboard with broken arch top, two very early spindle beds of oak and hickory, three slant top desks with bookcase tops, one walnut highboy with straight top, a wonderful mahogany carved press, a lot of fine old blue china, an Empire claw foot sofa, some glass, brass and pewter, many other fine pieces too numerous to mention.

We have also been fortunate in securing a copy of Thomas Chippendale's Third Edition. This book is not for sale but we would be pleased to figure on reproducing any of the pieces therein displayed.

J. P. ZIMMERMAN & SONS

ESTABLISHED 1877

Dealers in Antiques

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Colonial Furniture
Early Glass
Hooked Rugs
Old Ship Lanterns
Four Posters
Pewter and Lamps

*The Quaintest Antique Shop
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The TREASURE HOUSE

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SIDNEY K. POWELL

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Will open her Antique Shop in Marion, Mass., on the 20th of May. Collectors will find there a changed but equally interesting stock of various Furniture, Lustre, Staffordshire Figures, Lamps in tin, china, glassware and the like.

Visitors and correspondence always welcome.

Front Street & Wareham Road, Marion, Mass.

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FURNITURE
PEWTER

GLASS
CHINA

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IN famous Egelston Shops. Situated in very center of this exclusive summer shop colony. Unsurpassed for sale of antiques and works of art or other high-class business. 4,000 square feet of floor area, exclusive of balcony and shipping room. Also piazza and front lawn for outside artistic display.

GEORGE W. JUDKINS

31 STATE STREET :: BOSTON, MASS.

Mrs. Cordley has selected this month from her large and varied collection of antiques, as especially worthy of mention—a corner cupboard, a fine old pair of brass candelabra.

*Regarding this and other interesting items
write or call*

812 17TH STREET, N. W. WASHINGTON, D. C.
Telephone, MAIN 403

BIRDSEY HALL

Litchfield County GOSHEN, CONN.

Our Winter's Collection

Of Pre-Revolutionary Furniture, Pewter, Pottery, and Glass will be on sale after May 1st.

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Y^E BRADFORD ARMS Antique Shop

Is conveniently located adjacent to all historical points, and has a special appeal to collectors who seek unusual antiques, to tourists who enjoy home cooking. When you are in or near Plymouth be sure to pay us a visit.

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REPRODUCTION OF STERLING SILVER TEA SET
Period, 1780

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Special Item: A rare Curtis & Dunning banjo clock, signed by the makers.

Fine maple furniture—beds, chests, desks, lowboys, chairs—hooked rugs.

Old Fashioned Chintzes, Wall Papers, Staffordshire Ornaments, Odd Items in Glass, Pewter, China

An Invitation to Call

AT some time or other every antique collector finds his way to New England, the home of antiques. The spring and summer months usually bring him. When he comes he wants to see as many interesting antiques as possible. A visit to our storerooms will be a revelation to him. They are crammed full with pieces that are rare, ordinary and just in between. Furniture, china, pewter, glass. In so large and varied a collection he is always sure to find exactly what he is looking for.

Pay us a visit or write us your wants.

FLAYDERMAN & KAUFMANN

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ANTIQUES 683 Atlantic Avenue BOSTON



THE STEPPING STONE

Known from Coast to Coast for Its Hospitality to Lovers of Antiques

The STEPPING STONE

Within this interesting 200-year-old house you will find these quaint and fine old things:

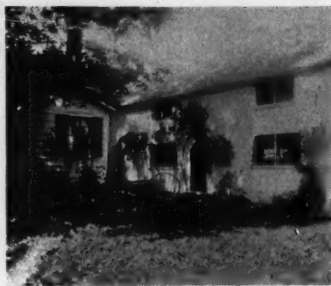
Large stretcher tables; small club-foot tables; candle and sewing stands; Pembroke and gate-leg tables; maple dressing table; maple high-post bed; mahogany high-post, field and low-post beds; early rush-seat chairs; set of fan-back Windsors; arm Windsors; Hitchcock chairs; pair Boston rockers; curly maple bench; maple chest, apple wood serpentine front, fluted corners; maple work stand; slant top desk; compass desk; melodeon desk; pine secretary; cherry secretary; mahogany secretary; brasses; andirons; astral lamps; glass lamps; ship lamps; pewter lamps; candlesticks; hooked rugs; pewter; prints; needlework picture; mirrors; ship models; Lowestoft; lustre teaset; and fine old silver.

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MRS. GEORGE N. BROTHERS

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A Rare Set of Nine-Spindle Windsors

SIX side chairs and an arm-chair with beautiful, heavy, deep-cut vase-turned legs, with stretchers of a bold heavy character in the bulb, finely saddled seats with sharp ramp, nicely chamfered, splendid rake to the legs. Period 1725-1750.

Price, for the set of seven, \$350.

Fancher's Colonial Shop

Tel. 55-R GOSHEN GOSHEN, N. Y. OPEN YEAR ROUND

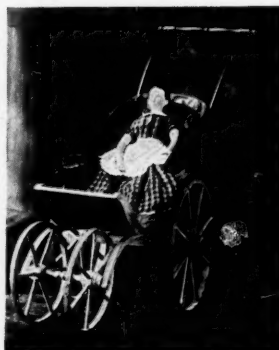
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One piece to carload lots

When answering advertisement please state lowest price
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A new shop conveniently located for the
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Worth a special trip — surely a stop when motoring near by.

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A 17th century dwelling, in the condition of its
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*Antique Furniture, Hooked
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Rarities from my Private Collection

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THE appreciation of such pieces as this exquisite galleried Chinese Chippendale stand and the superbly inlaid knife urn which surmounts it is not subject to passing fad. It is a permanent element of culture.

These are but two examples from a collection which represents close to a quarter century of discriminating purchases for my personal satisfaction.

All of these things, including 13 of the finest tapestry panels known in America, are offered for sale.

*Kindly telephone for appointment*

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## Hall Clocks

*Masterpieces of Combined Art  
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ONE of Stowell's Hall Clocks is a great addition to the beauty of the furnishings of a home. Our high-grade modern hall clocks will last to become family heirlooms. These stately chiming clocks with wonderful dials have all other unique features of the antiques with modern exactness and dependability.

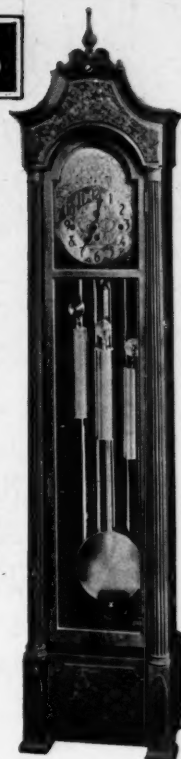
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Clock sketched special new size for small homes and apartments, Price, \$285

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CONTAINING in part eight Chippendale Chairs, rare Lowboy, Hepplewhite Chairs, Card Tables, Pembroke Tables, Stiegel Glass, Lowestoft China, Liverpool Pitchers, Hall Clocks, Banjo Clocks, Mirrors, Goat-and-Bee Jug, Dining Table, Four-Posted Beds, Bureaus, Sideboards and many other rare pieces of Furniture, China and Glass, collected over a period of thirty-five years.

A COLLECTION OF RARE AUTOGRAPH LETTERS

A GILBERT STUART PORTRAIT *done about 1794*

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ORIENTAL, HOOKED AND BRAIDED RUGS, ODD CHAIRS

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*Our regular stock of antiques has never been more complete*

*To start May first and continue until November first*

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Furniture, China,  
Silver and Glass,  
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Cupboard, 1765

# AMERICAN and ENGLISH Antiques

Authentic  
Antique  
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We have  
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Graceful early American  
side chair . . . . . \$17



Early American pine stand  
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Fine Sandwich Glass cov-  
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Early American Windsor  
baby high chair in fine  
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1807 RANSTEAD STREET  
Philadelphia, Pa.  
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## Reopened for the Year

The advantages of closing for a time  
become manifest when an establish-  
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Good things, and rare, have had  
time to accumulate instead of coming  
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purchaser, there is not only wide choice,  
but the enjoyment of many fresh dis-  
coveries in familiar surroundings.

My collections of fine furniture,  
glass, china, etc., were never larger,  
never more replete with examples  
recognized as desirable.

I should like to have as many as  
possible of my clients call while the  
display is nearly intact and while  
there is opportunity for thorough and  
leisurely inspection.



## BERNSTEIN

Authentic Antiques

205 WESTPORT AVENUE,  
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# THE ANTIQUE SHOPS of THE H. R. WAIT CO.

ANNOUNCE A THREE DAYS'

*Auction Sale of Antiques*  
MAY 21, 22, & 23



OUR collection is recognized as the largest and finest in this entire Finger Lakes Region. List of pieces to be offered sent on request.

Come! Buy at your own price!

Sales will be held in the most comfortable quarters—in our Antique Studio—83 Genesee Street. 10:30 A.M. to 5 P.M.



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AT THE SEAVEY FARMHOUSE  
WARD AND PARKER STREETS, BOSTON, MASS.  
(Near the Boston Art Museum)

MAY 13 and 14, at 1.30 P.M. each day

*Exhibition, Monday May 12th*

THE contents of this old house, being worth a special visit, consist of rare examples of old New England furniture in cupboards, chests, plate racks, highboys, straight and swell front bureaus, more than 100 early American chairs; 300 Currier and Ives Prints in sporting, farmhouse, and western scenes; banjo and grandfather clocks; Chippendale and other mirrors; early American pewter; silver; sets of china; hooked rugs; Sandwich and other early glass.

CHARLES SEAVEY, Auctioneer



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### *Genuine Antiques*

Fine Corner Cupboard; Highboy; Early Walnut Lowboy; Small Hepplewhite Sideboard; Curly maple Sideboard; Hooked Rugs; Quilts; Prints; Pewter; Glass; China and Silver.



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*The Blue Door*

14 Prospect Street  
East Orange New Jersey

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## When REMODELING YOUR HOUSE

Bear us in mind. We have old mantel pieces, doors, cupboards, paneling, latches and hinges of all kinds, etc.

## When FURNISHING YOUR HOUSE

Remember we have the finest stock of Real Antique New England Furniture in the country—together with mirrors, ornaments, old prints, ship models and shippy stuff of all kinds.

*We gather them in for your selection*



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Large and small lots of old U. S. and foreign stamps bought for cash. Entire envelopes with stamps. Revenue stamps. Collections in albums. Write me what you have; or send and best cash offer will be submitted.

**F. E. Atwood** 683 Atlantic Avenue, Boston

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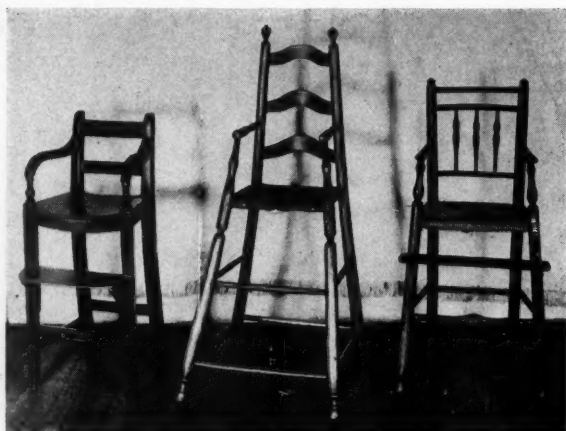
## Of Interest to Collectors and Dealers

THOSE in search of antiques who are planning to visit New England this spring and summer will do well to get in touch with me. I know of more than 200 antique shops and places of antique interest within a radius of 150 miles of Boston. This knowledge and my car are at your service at very reasonable rates.

Write for rates and dates open

**JOHN E. SULLIVAN**

32 Sudan Street DORCHESTER, MASS.



1790

1730

1700

THREE interesting High Chairs dating from 1700, 1730 and 1790; the earliest showing Carver and the latest, Chippendale influence.

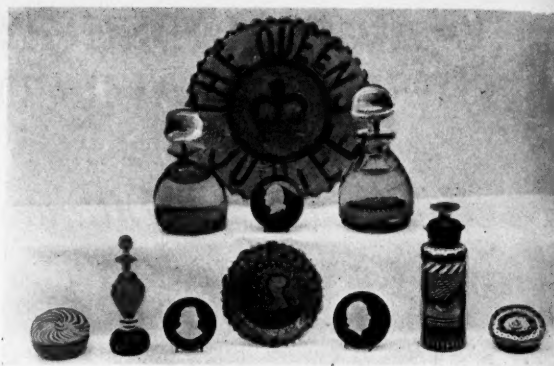
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Antiques

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On Exhibit — Single Chairs and several important sets in Maple and Mahogany



## Rare Paper Weights

Including named portrait of Washington on blue background. Sir Walter Scott, etc., millefiori ink bottles with stoppers to match, rare scent bottle with millefiori base, dated 1848, weight of rare type. Rare amber Victoria and Albert portrait cup-plate, turquoise blue Jubilee cake plate, rare colored sand bottle with Stars and Stripes, American Frigate on reverse.

**CECIL DAVIS, F.R.S.A.**

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## Specialist in Rare Glass of All Kinds

Small collection of early blue and purple glass just purchased.

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Monthly detailed list of Bargains in Old Glass and China, 10 cents

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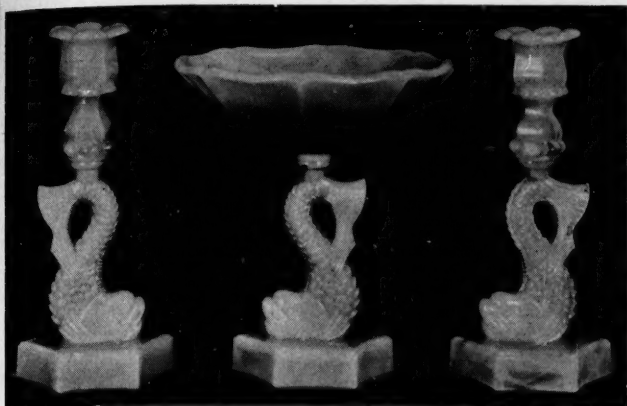
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| Plate, 9", The Crucifixion, in sepia . . . . . \$50.00 | Sepia and gold Set, 34 pieces Price on request |
| Ten Cups and Saucers . . . 35.00                       | Blue shield Set . . . . .                      |
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## BLUE HISTORICAL STAFFORDSHIRE

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| Lafayette tureen, 8" . . . \$18.00                               | Silver resist Pitcher, 6", per-<br>fect . . . . . 50.00          |
| Almshouse, N.Y., Dish, 10" 25.00                                 | Sunderland Pitcher, 7", house<br>decoration, perfect . . . 50.00 |
| City Hall, N. Y., Plate, 10" 12.00                               | Sunderland pitcher, 5 1/2",<br>with ship . . . . . 50.00         |
| Insane Hospital, Boston, Plate,<br>7" . . . . . 12.00            | Pink Lustre Pitchers, raised<br>figures . . . . . 15.00          |
| Table Rock, Niagara, shell<br>border, 10" . . . . . 12.00        | 50 Copper Lustre assorted<br>pieces, low prices.                 |
| Franklin Tomb, Pitcher, 8" 22.00                                 |                                                                  |
| Pink Plate, President's House,<br>Washington, 10". . . . . 10.00 |                                                                  |

We do expert repairing of china, glass, ivory and marble.

**F. NOBLE CO.** 126 Lexington Avenue, New York City  
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**R**EPRODUCTIONS of Sandwich dolphin candlesticks in crystal, amber, blue, opaque blue and combination colors: foot, opaque, white; and top, opaque blue.

Also Colonial brass girandoles and candlesticks. Rosette curtain hold-backs in glass of different colors.

*If interested in old fashioned reproductions in glass and brass, send us your name and address to receive our bulletins.*

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### Do you care for Old Lace?

For years, in France, I have collected all the fine old lace that I could find; and bits of old linen embroidered caps from the peasants of Touraine.

The smaller fragments I combine, with my own needlework, in exquisite lace and embroidered bedspreads and table covers.

Larger pieces may be had intact.

My silk and embroidered lamp shades have something of rare French *chic* about them, I am told. They may be made from your materials, or mine.

And besides, I have some very choice old French mirrors and other furniture.

If I may serve you, kindly write or call.



**Alme. E. Tourison**

29 Girard Avenue

HARTFORD, CONN.

ENGLISH, FRENCH, AMERICAN ANTIQUES

### In Historic Concord



ON the Lexington Road, near the Antiquarian Society, just a little way in from the road, antique hunters will notice a sign that announces the opening of a new shop.

Among a varied assortment of furniture, china, glass and hooked rugs, they will find a banjo clock, original painting, warranted *Wm. Cummins, Roxbury*, a pair of Sheraton dining tables, a rare two-drawer tavern table, a maple high-post bed (octagonal posts).

Inquiries  
Solicited

**The CHEST**

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UHLER

CONCORD, MASSACHUSETTS

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No. 20

*Plain  
Mahogany  
or Gold Laid  
Clock  
Ornaments*



**CABINET  
HARDWARE**



**A. L. Firmin**

34-36 Portland Street

Boston, Mass.



# THE CLEARING HOUSE

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**EARLY AMERICAN FURNITURE;** pewter; glass; samplers; needlework; portraits; prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

**DAGGERS OR KNIVES;** weapons of early American home or local blacksmith make. Only genuine, original examples wanted. CASPAR WHITNEY, Irvington-on-Hudson, N. Y.

**ANTIQUA OR ORNATE WATCHES AND CLOCKS.** Will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

**GLASS FLASKS.** I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three mold glass, not the late pressed three mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

**ANYTHING PRINTED IN BOSTON AND CAMBRIDGE;** pamphlets; books; acts; resolves; papers; handbills that are old, odd or curious wanted for cash. Send for list. G. A. JACKSON, 106 Pemberton Bldg., Boston, Mass.

**OLD MINIATURES,** oil and pastel portraits. Give names, sitters, artists and dates, if possible; also measurements. No. 389.

**COOKERY BOOKS WANTED.** Early American; none later than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York, N. Y.

**PAMPHLETS AND BOOKS** relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

**STAMPS,** United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

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**SHOULD** be glad to examine, with idea of purchase, old Chinese or Spanish shawl with large pattern embroidered in colors. State lowest price. No. 428.

**JANUARY, 1922 (Vol. I, No. I),** copy of *ANTIQUES* to complete file. State condition and lowest price. No. 435.

**GLASS CUP-PLATES** or small butter plates from 2 1/4 to 4 inches in diameter; American flasks, twisted neck, ribbed and quilted bottles; paper weights; old prints. JOS. YAEGER, 1264 East Third St., Cincinnati, Ohio.

**BATTERSEA ENAMEL MIRROR KNOBS,** round or oval; also dated samplers. R. D. PERRY, 36 Cumberland St., Brunswick, Maine.

**WINDSOR CHAIRS;** set of six side and two arm; also an oak Welsh cupboard. Send photos or sketches with prices to A. L. DIAMANT & Co., 1515 Walnut Street, Philadelphia, Pa.

**PRINT OF SHIP David Crockett;** also whaling fishery and old ship prints. GARDENSIDE BOOK-SHOP, 280 Dartmouth Street, Boston, Mass.

**CURRIER PRINTS (colored),** historical subjects, Presidents, ships; old china dogs; dated samplers; paper weights; banjo clock; Staffordshire animals; birds. HOWARD LEWIS, 516 Dillaye Bldg., Syracuse, New York.

**WANTED TO BUY:** One choice, all original, Hepplewhite dining table. J. C. DERBY, Concord, N. H.

## FOR SALE

**ANTIQUA MIRRORS,** sideboards; rush bottom chairs and another old secretary; other things. Retouching of designs on chairs my specialty. ROY VAIL, Warwick, N. Y.

**ONE OF THE MOST ATTRACTIVE ANTIQUA HOUSES** on the Boston Post Road, built in 1660, wonderful setting, old oak beams, pine paneling. Business unexcelled. T. T. WETMORE, Old Whittlesey House, Old Saybrook, Conn.

**SHAY OF SOMERVILLE** sells good antiques cheaply. Large and constantly changing stock of chairs, bureaus, desks, tables, mirrors, pewter. 18 Broadway, Somerville, Mass. (2 blocks from Sullivan Square).

**CLOCK GLASSES AND DIALS** restored or reproduced. Mirror tops; Terry glasses, trays, hand painted. Prompt service. References from leading collectors. B. RASKIND, 12 Hollander Street, Boston 21, Mass.

**AMERICAN ART BOOKS,** current and out of print. Send list of books wanted. MARTIN W. MOFFITT, 528 W. 142nd Street, New York City.

**OLD BOOKS.** Tell me what you want in old and rare books. Perhaps I have it for you. HENRY W. GREENE, 4 Birge Street, Brattleboro, Vermont.

**IF YOU WANT TO CHOOSE** from a large collection of antiques, see A. L. CURTIS at Harrington Park, New Jersey, on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

**HEPPLEWHITE SIDEBORD;** walnut inlaid corner cupboard; pair corner cupboards; Queen Anne walnut drop-leaf table; curly maple Pembroke table; large curly maple mirror frame; brass candlesticks. LOUISE BARBER MATHIOT, Route 2, West Chester, Penna.

**HAVE MOVED** to Moylan, Delaware County, Pennsylvania. General line specializing in early Dutch-American antiques. MRS. BAUGH, Blue Eagle Shop. Phone Media 864W.

**DESK,** slope front, curly maple throughout, fine willow handles, medium size, fine interior, \$225. No. 429.

**CURLY MAPLE DRESSING TABLE,** refinished, \$70; high chest of drawers, eagle back, wide maple inlay, \$75; blue and white quilt, lovely design, perfect, \$30; complete set, eight old blue and gold curtain tie-backs, \$6; large Brussels carpet, fifty years old, small flowers on tan background, clean and excellent condition, great bargain. R. A. ROBINSON, 2 Charles Street, Wellsboro, Penna.

**EARLY SINGLE BED,** very low posts, good original condition; whitewood two-drawer chest, ball feet, restored, refinished. Unfinished pine blanket chest. No. 430.

**LOOK UNDER MY BEDS,** my tables, my chairs. I sell backsides, bottoms and middles of furniture, china and glass that I want you to scrutinize. MAXWELL'S, 17 Prospect St., Westfield, N. J. Dealers welcomed.

**ANTIQUA BUSINESS,** established 10 years in the heart of Boston, Mass., one minute from Park Street Church, low rent. Ideal business for man and wife. Price reasonable. No. 431.

**FRANKLIN STUDIO,** 1124 Cathedral Street, Baltimore, Md. 14 rooms of antiques. During May, an exhibition and sale of rare and fine tables, also of a large and fine collection of paper weights; 75 fine old lamps; many foot stools; fire screens and colored glass. A very large collection carefully collected in the past twenty years.

**SIX EMPIRE CHAIRS;** drop-leaf table, several Colonial oil-lamps; a Spanish fiddle-back chair (duck foot); and other interesting pieces. THE MAPLES ANTIQUA SHOP, 739 Asylum Avenue, Hartford, Conn.

**IN WALNUT:** three piece dining table; folding top card table with drawer; small table with drawer; cherry top serving table, over-lapping drawers, is a typical lowboy except for height which is 36"; inlaid chest. Above pieces Hepplewhite type. Corner cupboard; slant top desk, overlapping drawers, original brasses, unusual interior. In mahogany: two-piece Empire table; sideboard; chest of drawers; tester bed; day bed, also many other pieces including painted chairs; settee; Windsor rockers; cherry tip-table; three-piece dining table, turned legs, cherry. Send for photographs. ELEANOR B. BURDETTE, 1516 Westwood Avenue, Richmond, Virginia.

**ODD PIECES** to match yours! Write your wants. Bottles; goblets; compots; lamps; plates; honeys; crocks; prints; rugs. REDHURST, Bramford, Conn.

**FRANKLIN STOVE** with andirons. Picture on request. Also antique Chinese spread embroidered with birds and flowers and a crystal snuff bottle artist signed. S. E. WRENCH, Troy, Penna.

**DUNCAN PHYFE TABLE,** 6 Hitchcock chairs; ladder back chairs; old prints; glass; corner cupboards and many other things. The Humpty Dumpty Shop, Arden, Delaware.

**SELLING OUT** our fine collection of antique furniture at reasonable prices. Dealers invited. FISHER BROS., 2029 Ashland Avenue, Toledo, Ohio.

**COLLECTION** of 120 paper weights; Fort Pitt cupplate, serrated edge, \$50; 120 Currier & Ives. GEORGE W. BIERCE, 8903 Euclid Avenue, Cleveland, Ohio.

**EIGHTEENTH CENTURY DUTCH TILES.** MRS. JOHN S. WHEELWRIGHT wishes to announce that she has made an importation which is on sale at 14 West Cedar Street, Boston, Mass.

**MAHOGANY DINING TABLE,** 1812; crock mahogany buffet, six feet long, 4 feet high; secretary from seventeenth century. E. JEWELL, 818 Detroit St., Flint, Mich.

**FINE OLD CORNER CUPBOARD,** clover leaf shelves, panel door at bottom, \$70; two pewter tea pots, Smith & Co., Porter Westbrook, makers; two pewter tea pots, unmarked; unusual fine pewter goblet, chased design. Box 108, Norwich, Conn.

**HOOKE RUGS.** Let me teach you the charming olde tyme art of making hooked rugs: lion, tiger, cat, dog, floral, ship and quaint landscape designs, stamped on good burlap, 2' x 3'; also "welcome" half rounds with special rug hook and complete instructions, work commenced, \$2. No frame necessary. THE WELL-SWEEP, Mendham, New Jersey.

**HURRICANE HALL.** On your way to Gettysburg, see the Logan antiques. They represent historic Pennsylvania. Opening May 30. Dillsburg, York Co., Pa.

**AMETHYST SWIRLED FLASK,** 1/2 pint; blue Jenny Lind bottle, others; historical cup-plates; lustre; pewter; Staffordshire ornaments, plates. M. JOSLIN, 50 Gordon Avenue, Dayton, Ohio.

**CURRIER & IVES** trotting and pacing champions, Dexter to Nancy Hanks. Set of eleven, \$100. Other antiques. GEO. W. LOCKWOOD, Long Ridge, Stamford, Conn.

**OLD BLOWN,** cut, pressed glass, china, pottery and pewter, collected during past quarter century, mostly in vicinity of Philadelphia. Remarkably fine creamware washbowl and pitcher; flint lamp, baluster stem, broad base; another, pressed three dolphin opaque base; Staffordshire toby and castle; lustre ware; black pottery; flask, applied decoration; unusual quaint Windsor rocker; maple bureau and high-post bedstead. May be examined by appointment. MRS. CHARLES J. PENNOCK, Robinhurst, Kennett Square, Chester County, Penna.

OWING TO ENGLISH CONNECTIONS I can supply the trade and private individuals with antiques of all classes at lowest prices; state wants to THE ANTIQUE STUDIO, 106 West Central Avenue, Balboa, California.

PAIR DOLPHIN CANDLESTICKS, opalescent, 1840; four Bunker Hill cup-plates, over row inscription; one *Chancellor Livingston*, stippled ropes; pair small jade green Sandwich peg-lamps, pewter burners, very rare. MARY WEBSTER, House of Antiques, Geneva, Ohio.

ORIGINAL AUTOGRAPH DOCUMENTS relating to early American furniture, glassware, fire arms, silver, pottery, etc. Send for special list. C. W. UNGER, Pottsville, Pa.

HAND-WOVEN RUGS and bath mats in old coverlet patterns. R. F. HEARTZ, Exeter, N. H.

SPINET; Sheraton style sideboard; carved Bible box; seventeenth century sun dial; clearance of old English prints at bargain prices. THE ANTIQUE STUDIO, 106 West Central Avenue, Balboa, Calif.

CURRIER PRINTS: Presidents, hunting scenes, landscapes, etc.; Staffordshire figures; china dogs; cup-plates; glass, reasonably priced. CLAIR H. DAVIS, 52 W. Mohawk St., Oswego, N. Y.

BLUE STATES PLATE, 10 1/2", perfect; best offer. ANTIQUE SHOP, 213 S. Maple Avenue, Martinsburg, W. Va.

HISTORICAL BOTTLES; cup-plates; Sandwich, Stiegel and old glass. Will buy good specimens of any above. RICHARD NORRIS, Queen Lane & Stokely St., Falls Schuylkill, Philadelphia, Pa.

SANDWICH GLASS GOBLETs in pineapple pattern; cake plates; opaque and clear glass hens; set of six bone handled knives and forks; cherry stand. MARCELLINE H. DUNHAM, 49 Manchester Pl., Newark, N. J.

LARGE GOLD LEAF MIRROR with gold leaf picture symbolical of Washington; sliding candlestick holder; other rare antiques. CAROLYN HAGER, 234 S. Main Street, Gloversville, N. Y.

POWDER HORN; warming pan; clocks; tables; mulberry dishes; pine chest; secretary; stenciled chairs, etc. Photos on request. FLORENCE W. TANNER, 84 Tompkins Street, Cortland, N. Y.

BELLOWS FALLS, VERMONT. Rare Sandwich, Stiegel, Bristol and Waterford glass; china; prints; shawls; rugs; mirrors; furniture, etc. MR. AND MRS. GEORGE PARKER BOLLES, JR., Antiquarians, 35 Atkinson Street.

VERY EARLY WALNUT LOWBOY, with finely reeded Spanish feet. Duplicate of No. 113 in last Margolis sale. Also walnut gate leg table with Spanish feet. No. 437.

COLLECTION old glass; china; pottery; iron; brass; prints; furniture; other articles. Reasonable prices. ALICE LICHT, 15 Park Street, Union Springs, N. Y.

BEAUTIFUL ANTIQUE CHINESE EMBROIDERY from the home of a Manchurian nobleman, in excellent condition, 11 1/2 x 23 1/4 feet, \$375. No. 433.

SET OF SIX WINDSOR ARM CHAIRS, excellent turnings, eleven spindles, not cut down, \$275. Photographs. Two sets rush bottom chairs; two mahogany corner cupboards. MRS. WALLIS E. HOWE, 91 Keene St., Providence, R. I.

CURRIER & IVES colored prints: *American Homestead*, autumn; *Andrew Jackson*, 7th President; 100 other hunting, historical and rural scenes. Send for list. Glass; pewter; coverlets; china; mirror knobs, etc. MRS. E. P. ELITHARP, 415 Sherman Street, Watertown, N. Y.

HAND-MADE FISH NET CANOPIES for tops of four-poster beds, field or tester; orders also taken for netted curtains, valances, borders and fringes for edge of bed spreads, runners, table covers, etc. Write for prices and information to MRS. L. D. BROOKS, 18 Church Street, Wakefield, Mass.

WESTWARD HO SANDWICH GLASS; American historical chintzes, including Washington, Lafayette, Navy, Presidents, etc.; American silver, pewter, glass; silhouettes; Washington and historical memorabilia. By appointment only. Phone Billings 1957, INWOOD STUDIOS, 117 Seaman Avenue, New York City.

COVERED STIEGEL MUG; several early pine pieces; paneled oak chest; Sandwich glass; small collection of pewter. GABRIELLE DE BRUNSWICK, Woodmont, Conn.

CURRIER PRINTS; fire screen of old colored glass; Staffordshire; early American glass; old hooked rugs; sawbuck table. THE QUAIN SHOPPE, Smiths Ferry, Holyoke, Mass.

RARE HISTORICAL GLASS CUP-PLATES, not listed in any book; American flasks; spiral and quilted bottles; blue Lafayette and other salts; paper weights. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

THREE HANDSOME PAISLEY SHAWLS; part of old Flo blue dinner set; rare Oriental rug; old kitchen clocks; other pieces. Address 87 Clark Street, Milford, Conn. Phone 912.

BLACKSTONE ANTIQUE SHOP, Hepplewhite Butterfly table, Sheffield candlesticks, Windsor love seat. H. L. WILKINS, Box 354, Blackstone, Va.

TYPICAL CAPE COD HOUSE, three fireplaces, mantels, paneling, small window panes, ornament over front door. In fine condition, 2 acres of land, fruit trees. Just off King's Highway, few minutes' walk from shore, East Dennis, Mass. Price, \$5000. No. 434.

EMPIRE MAHOGANY CLAW-FOOT SOFA; mahogany pier table; pair stencil chairs with cane seats; inlaid mahogany shaving stand. No. 432.

OLD PENNSYLVANIA CORNER CUPBOARD; desk, original condition; pair andirons; stretcher tavern table; maple Pembroke table; Dixon pewter teapot. All in perfect condition. No. 436.

CARD TABLE, mahogany inlaid half round, \$85; curly maple three-drawer work stand, \$30; bird's-eye maple work stand, \$18; set of four of the finest curly maple chairs, Phyfe style, \$110 set; unusual Windsor arm chair; Phyfe mahogany, 40" round, tilt-top table; handsome Staffordshire figures; fine pair Sheffield candlesticks, \$25; rich Waterford glass pitcher, \$15; pink lustre teapot; pair pewter candlesticks, \$20; pair seven-inch Jersey glass balls, quicksilver, on stands, \$10; foot stools in maple and mahogany; shaving stands; mirrors; old silver. Dealers welcome. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Penna.

A PAIR OF VERY SMALL PINE CORNER CUPBOARDS, double scallop shelves, old H hinges. No. 438.

AUTHENTIC, two drawer Connecticut sunflower oak chest, also one drawer Hadley chest; family history will be given. MALCOLM A. NORTON, 71 Highland Street, Hartford, Conn.

BOOKS: *Handbook of Needlework*, by MISS LAMBERT, \$2.50; *Moore's Old Pewter, Brass, Copper and Sheffield Plate*, \$3.50; *Barber's Anglo-American Pottery*, 2nd edition, \$7.00. No. 439.

FULLER HOMESTEAD, Hancock, New Hampshire, open May 15th for the season. Maple high-boy with fans and original brasses, in original perfect condition; two sets of Windsor chairs, etc. MRS. HELEN F. FOWLE.

BEST OFFER for N. Currier prints, *State Street, Boston*, and *Death of Tecumseh*. Perfect condition. GEORGE H. MYLKES, Burlington, Vt.

A COLLECTION of three-section mold glass. No. 440.

OLD BOOK for sale, by Clement Cotton, a Pilgrim Father, 1605, printed to raise money to fit out a ship for America. ADA FRENCH, Topsfield, Mass.

ANTIQUES THAT ARE ANTIQUES. Rare furniture, mirrors, rugs, china, glass, bric-a-brac. Miss J. M. WISE, Seven Elms, 40 Church St., Greenfield (on the Mohawk Trail), Mass.

FIELD BED; desks, maple and cherry; chest of drawers; corner cupboards; pewter and brass. G. V. GLATTFELTER, 10 Kendrick Place, Amherst, Mass.

AN AMETHYST SANDWICH glass vase. No. 441.

SET OF DISHES, seventy pieces, ironstone china with wide copper-lustre band decoration. Currier & Ives prints. MARTHA JANE REED, Marcellus, New York.

BLACKSTONE ANTIQUE SHOP, Sheffield candlesticks; Hepplewhite egg table; Windsor settee; pine and walnut corner cupboards. H. L. WILKINS, Box 354, Blackstone, Va.

## COLLECTORS' GUIDE TO DEALERS

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#### LOS ANGELES:

H. LIGHTFOOT FORBES, 6404 Pasadena Avenue at Avenue 64. General line.  
M. A. LOOSE, 2904-06 Los Feliz Boulevard. General line.

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BRANFORD: OLD TIME THINGS SHOP, Redhurst, Boston Post Road.

\*FAIRFIELD: THE SASCO SHOP.

\*GOSHEN: BIRDSEY HALL, Litchfield County.

#### HARTFORD:

\*MRS. G. BRAINARD SMITH, 50 Farmington Avenue.

THE OLD MARK TWAIN MANSION, 351 Farmington Avenue. General line.

\*MME. E. TOURISON, 29 Girard Avenue.

MARION: WARREN F. LEWIS, P. O. Box 114. General line.

\*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

\*NEW HAVEN: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

\*NEW LONDON: JAMES DAVIDSON, 191 Howard St. STAMFORD: OLD HOLLY HOUSE, 575 Main Street. General line.

\*STRATFORD: TREASURE HOUSE, 659 Ferry Road.

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\*WHEATOGUE: PETTIBONE TAVERN.

\*WINDSOR: AT THE SIGN OF THE CANDLESTICKS.

### DELAWARE

\*ARDEN: THE HUMPTY DUMPTY SHOP.

### ILLINOIS

\*CHICAGO: LAWRENCE HYAMS & Co., 643 Wabash Ave.

### MAINE

#### BANGOR:

NEW ENGLAND ANTIQUE SHOP, 2 W. Broadway. General line.

THE THREE GABLES, 204 Broadway. General line.

OGUNQUIT: THE SHOP OF THE TWO YOUNG MEN. General line.

\*PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue.

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 \*J. GROSSMAN, 42 Charles Street.  
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 \*WM. K. MCKAY CO., 7 Bosworth Street. Auctioneers and Appraisers.  
 \*NEW ENGLAND ANTIQUE SHOP, 55 Charles Street.  
 \*QUEEN ANNE COMPANY, 739 Boylston Street.  
 \*I. SACK, 85 Charles Street. Brasses.  
 \*SHREVE, CRUMP & LOW, 147 Tremont Street.  
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 BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.  
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 ANDERSON & RUFLE, 30 Boylston Street. Repairs and general line.  
 \*WORCESTER BROS., 23 Brattle Street.  
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 DUXBURY: JOHN ALDEN HOUSE—Exhibition.  
 \*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.  
 FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.  
 \*FRAMINGHAM: OLD AMERICA COMPANY. Books.  
 \*GLOUCESTER: F. C. POOLE, Bond's Hill.  
 \*GREAT BARRINGTON: Years Ago.  
 GREENFIELD: JULIA D. S. SNOW, 277 Federal Street. General line.  
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 J. F. FINNERTY, 6 Newton Road.  
 MRS. J. HERBERT MARBLE, 2 Salem Street, Bradford District.  
 \*W. B. SPAULDING, 17 Walnut Street.  
 HINGHAM: DANIEL S. MAGNER, Fountain Square. General line and appraiser.  
 \*IPSWICH: THE VILLAGE GREEN SHOP, 57 South Main Street.  
 LONGMEADOW:  
 \*E. C. HALL, 145 Longmeadow Street.  
 HELEN M. MERRILL, 1124 Longmeadow Street.  
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 \*MARION: MRS. MARY D. WALKER, Front & Wareham Road.  
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 MIDDLEBORO: STUDLEY & DREW, 75 North Main Street. General line.  
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 NEW BEDFORD:  
 MRS. CLARK'S SHOP, Eighth Street. General line.  
 \*THE COLONIAL SHOP, 22-24 North Water Street.  
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 \*WILLIAM B. MCCARTHY, 30 Sandwich Street.  
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 \*MINNIE MORGAN WILLIAMS, 128 Mulberry St.  
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 \*J. L. COLEMAN, 217 Market Street. General line.  
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 \*SKINNER-HILL COMPANY, INC., 342 Madison Ave.  
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 \*SYRACUSE: YE OLD CURIOSITY SHOP, 319 No. Clinton St.  
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\*JAMES CURRAN, 1625 Pine Street.  
 \*PHIL. ANTIQUE COMPANY, 7th and Chestnut Streets.  
 \*MARTHA DEHAAS REEVES, 1807 Ransstead Street.  
 \*ROSENBAUGH COMPANY, 1320 Walnut Street.  
 \*ARTHUR J. SUSSEL, 1724 Chestnut Street.  
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 \*PROVIDENCE:  
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 ELEANOR B. BURDETTE, 1516 Westwood Avenue. General line.

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\*MRS. CORDLEY: 812 17th Street, N. W.  
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 \*THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.

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RONEY'S POINT: STONE HOUSE. On National Highway.  
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 \*BATH: C. ANGELL, 34 Milsom Street.  
 \*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.  
 \*LONDON: CECIL DAVIS, 8 St. Mary Abbots Terrace, Kensington, W. 14.  
 \*WARRINGTON: H. STUART PAGE, 129 Bridge Street.  
 \*YORK: W. F. GREENWOOD SONS LTD., 24 Stonegate.



# *The George F. Ives* COLLECTION of ANTIQUES



THE IVES TAVERN AT DANBURY

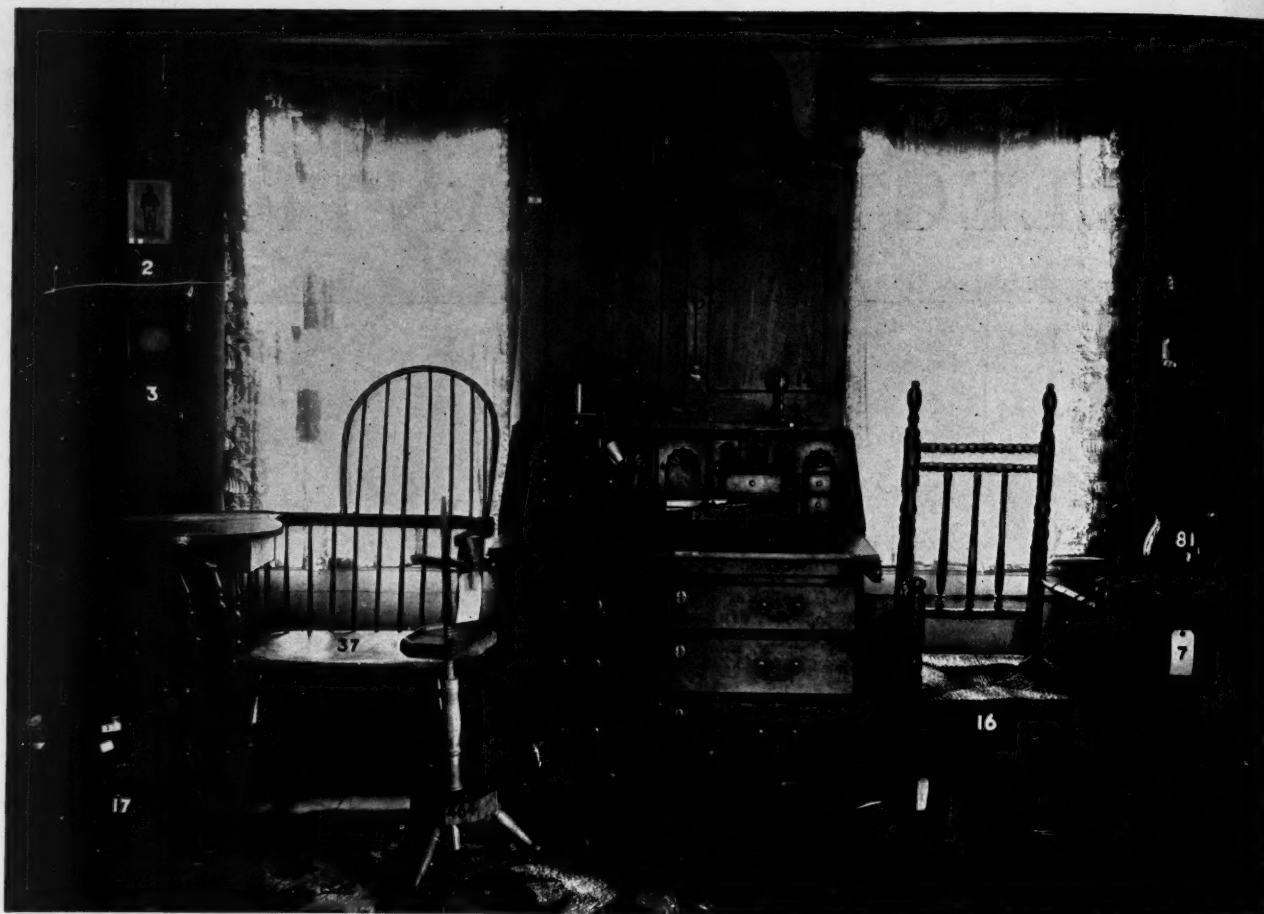
*An* ILLUSTRATED PARTIAL LIST of ITEMS  
*To be disposed of at* PUBLIC SALE, *beginning*  
 Wednesday, June 18, 1924  
*at 10 a.m., Daylight Saving Time*  
*and Continuing through Saturday, June 21*  
*at the* IVES TAVERN & COLONIAL MUSEUM, *Danbury, Conn.*

THE SALE TO INCLUDE ALL FURNISHINGS OF THE TAVERN, BEING THE CONTENTS OF THE Tap Room, Dining Room, Reception Room, Ball Room, Child's Room (furnished with child's furniture), Bed Rooms, Halls, etc., etc., AND CONSISTING OF SUPERIOR EXAMPLES OF EARLY AMERICAN Oak, Pine, Maple and Fruitwood Furniture, TOGETHER WITH QUANTITIES OF Pewter, Iron, Brass, Mirrors, Lighting Fixtures, Hooked Rugs, Glass, China, Prints, Paintings on Glass, AND INNUMERABLE OTHER ARTICLES OF HOUSEHOLD USE AND DECORATION, IN LARGE PART DATING FROM THE 17th and early 18th Centuries.

*By order of*

THE CITY NATIONAL BANK  
 OF DANBURY, *Executors*

ADDITIONAL COPIES OF THIS LIST ARE OBTAINABLE AT *Fifty Cents* EACH



TAVERN TAP ROOM

Showing old chintz curtains (Number 8); secretary desk with blocked cabinet; a superb writing arm Windsor chair; a Carver chair and other items as numbered.

## PARTICULARS CONCERNING THE SALE

*Date and Hour of Sale.* Beginning June 18, 1924, at 10 a.m. (daylight saving time) and continuing during the subsequent three days, at the same hour. *Rain or shine.*

*Place of Sale.* At the IVES ESTATE, Wooster Terrace, Danbury, Conn.

*Order of Sale.* Articles will not necessarily be sold in the order here listed. In so far as possible, they will be removed to the sales-tent, room by room, as they appear for inspection. But no special ordering of numbers is guaranteed, nor is strict adherence to room categories. Numbers, it may be said, are merely estate index numbers, and do not imply the quantity of material in the collection.

*Method of Sale.* By auction, without reserve, to the highest bidder.



### GENERAL CONDITIONS

*Preliminary.* The following list covers all but a few of the lesser items to be offered in the forthcoming sale of the George F. Ives Collection. To some items

to be sold numbers have not yet been assigned.

It is to be fully understood that, with the exception of a few inconsequential keepsakes retained by



PINE PANELLED END OF TAP ROOM

Showing an extraordinary brace-back day bed; a curious mortise and tenon folding table; and a remarkable gate trestle-table. Observe particularly, upper turned stretchers of these gates.

the immediate family, the entire collection, precisely as it was left by Mr. Ives—without addition or diminishment—will be offered for sale.

Nothing in the collection has been moved or sold since the decease of Mr. Ives; nor will anything be moved previous to the date of sale. The Executors, however, make this one important reservation: namely, that if, in their judgment, it should prove advantageous to the Ives Estate to dispose of the entire collection as a unit and *in toto*, before the published date of public sale, they maintain the privilege of so doing, and of publishing cancellation of the announced sale. In such case they will not be

held responsible for loss or inconvenience to persons planning to attend the said sale.

*Non-Guaranty.* All of the items to be offered for sale were considered by Mr. Ives worthy of a place in his private collection. A large proportion are completely unrestored and in the condition in which he obtained them. Others have received only such cleaning and repair as was essential to render them serviceable.

They have been examined and described by competent antiquarians. But the Executors of the Estate make no guarantee, express or implied, of the genuineness of any item offered for sale; nor do they





PANELLED END OF TAVERN DINING ROOM

Here is rare pewter, earthenware and silver, besides three notable tables and a most unusual desk on stretcher frame. The table—without number—at the right of the desk should be indicated as Number 300.

guarantee the correctness of any of the descriptions, attributions or dates ascribed to any item or items listed here or offered in the sale. In short, all purchases will be at the buyer's risk, without subsequent recourse.

**Opportunity for Examination.** To insure ample opportunity for examination, the Ives collection will be open for inspection from June 1, 1924, until the day of sale. As above noted, positively no individual sales from the collection proper will be made prior to the scheduled public offering.

**Terms of Payment.** Cash at time of purchase. Bidders by mail must forward checks or supply satisfactory references.

**Removal of Purchases.** Removal of purchases will be at the buyer's own risk. The representatives of packers and forwarders will be in attendance.

**Bids by Mail.** Mailed bids will be cared for if forwarded directly to the City National Bank of Danbury, Executors.

#### ENTERTAINMENT OF VISITORS

**Admission to Sale.** To avoid crowding and to insure the comfort of *bona fide* purchasers, the holding of this list of the sale will be requisite to obtain admission to the various sessions.

**Hotels.** At Bridgeport, *The Stratfield*; at Danbury, *The Green*; at Greenwich, *The Pickwick Arms*; at

Norwalk, *The Royal James*; at Stamford, *The Davenport*; at Waterbury, *The Elton*; at White Plains, *Gedney Farms*; all within 40 miles or less of Danbury, are equipped to provide comfortable accommodations to the motoring public.

**Meals.** A competent caterer will serve light luncheon, at moderate prices, on the grounds of the Estate.

#### CONTENTS OF THE IVES SHOP

**Furniture.** In the shop which Mr. Ives maintained for the sale of pieces which, for various reasons, he did not care to add to his private collection, there is a considerable accumulation of seventeenth and eighteenth century furniture: including cupboards, highboys, lowboys, mirrors, chairs, tables, beds, sofas, pewter and iron ware;—among them many items of great excellence. These pieces, entirely segregated from Mr. Ives' private collection, have been put in repair and refinished. Marked with prices in plain figures, they may be purchased at any time prior to the general public sale of the Collection.

Such examples as remain will be disposed of following the sale of the Collection, either immediately by auction, or at such other time and in such other manner as the Executors may later see fit to announce.

**Architectural Fragments.** Architects and home builders will find in the Shop both quantity and variety of antique architectural fragments; including doors, paneling, mantels, house doorways, columns, built-

in cupboards, etc., etc. As these constitute no part of the Ives Collection proper, they are offered for private sale, forthwith. But the Executors are not in a position to enter into correspondence concerning them, or to send photographs or measurements. All purchases from the Shop must be made in person and on the spot. Previous appointment is desirable.

#### SALE OF REAL ESTATE

The so-called Ives Tavern is an early eighteenth century inn removed from Brookfield, Connecticut,

by Mr. Ives, and by him re-erected in Danbury. Its picturesqueness, its arrangement of rooms and its accessible location render it an ideal place for maintaining a tea house, an antique shop, or a combination of the two.

Proposals for the purchase of the Tavern, with or without its entire lands and out-buildings, and with or without the right to carry on an antique shop on the premises, will be entertained at any time by the Executors. Such proposals should be sent directly to the City National Bank of Danbury.

#### PARTIAL LIST OF ITEMS

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2. COLORED ENGRAVING: "Jerome Bonaparte." Framed. 7" x 9".</p> <p>3. DAGUERRETYPE: "Pahquioque Hotel."</p> <p>7. CANDLE STAND. Cross base. Tapering octagonal post. Round pine top. 15" diam. 17th century.</p> <p>8. CHINTZ CURTAINS. Old. Three pairs.</p> <p>9. SECRETARY DESK. Cherry. Hooded scroll top with large rosettes and flames. Claw and ball feet. Interior cabinet, block fronted. c. 1760. Rare.</p> <p>10. CANDLESTICK. Brass.</p> <p>11. PAPER WEIGHT. Brass.</p> <p>12. VASE-BACK CHAIR. Beechwood. Rush seat. Three scrolled stretchers. c. 1710-1720. Fine condition. Very rare example.</p> <p>13. JOINT STOOL. Oak frame. Pine top.</p> <p>14. CAMPHENE LAMP. Brass.</p> | <p>15. DOLL. Said to be 110 years old.</p> <p>16. CARVER CHAIR. Rush seat. Notably fine turnings. Excellent condition.</p> <p>17. WASTE BASKET. Made from small oak keg.</p> <p>18. TALL CLOCK. Tapered maple case. Fluted door. Metal dial. Unusual example.</p> <p>19. PAIR CANDLE SCONCES. Multiple burnished reflectors under glass. Very rare.</p> <p>20. CANDLE STAND. For two candles. Conical tin base. 36" high.</p> <p>21. CANDLESTICK. Iron. 16" high.</p> <p>22. BULL'S-EYE LANTERN. (cf. <i>Pilgrim Century</i>, p. 556.)*</p> <p>23. CANDELABRUM AND SNUFFERS. Adjustable. For three candles. Wrought iron. 30 1/4" high. Rare. (cf. <i>Pilgrim Century</i>, p. 566.)</p> | <p>24. CAMPHENE LAMP. Small.</p> <p>25. CANDLE STAND. For two candles. Conical tin base.</p> <p>26. BUCKSKIN BAG OF MARBLES.</p> <p>27. ENGRAVING. Copper-plate of "Mr. Robert Sandeman." Small. Framed.</p> <p>28. SWING OR PETTICOAT LAMP. Iron. (cf. <i>Pilgrim Century</i>, p. 556.)</p> <p>29. TWO SPECTACLE BOXES. Wood. Early.</p> <p>30. LAMP. Iron. Small.</p> <p>31. "WITCH LAMP." Cast iron. Of the type supposed to have lighted the prison where Salem witches were confined. Rare.</p> <p>32. CANDLESTICK. Scrolled. Wrought iron. (cf. <i>Pilgrim Century</i>, p. 556.)</p> <p>33. LAMP. Pewter.</p> |
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\*References are to Wallace Nutting's *Furniture of the Pilgrim Century*, first edition; and to the same author's *American Windsors*.



TAVERN DINING ROOM

The collection of historical chintzes is unusual in extent and quality. The two Windsor chairs illustrated well exemplify the high standard achieved by all the Windsors in the collection. All are of the eighteenth century and represent the design and condition.



The table in the center (Number 470) is reputed to be an unique example of the early gate corner type. The transitional wainscot chair at the left and the Spanish foot chair at the right are both unusual and distinctive. The number III should refer to the iron candle stand at the right.

34. [RESTLE GATE TABLE. Drop leaf. Maple, stretchers tenoned through legs and pinned with wood pins. All hinges wood—wood pinned. Rich old patina. Probably the work of an early cabinet maker, as a *tour de force*, for his own use. Extremely rare.
36. CANDLE STAND. For two candles. Maple and oak. Screw adjustment. Brass finial. Supported on three turned legs. 17th century. (cf. *Pilgrim Century*, p. 466.)
37. WINDSOR CHAIR. Large writing arm. Drawer under seat and under arm. (cf. *American Windsor's*.)
38. DAY BED. Oak. Turned posts. Brace back. Corded and canvassed seat. Central stretcher. Unusually desirable example.
39. WINDSOR CHAIR. Shovel shaped brace back. Small pine seat. Superior turnings. Early and unusual.
40. CANDLESTICK. Iron. Adjustable jointed arm. Screws to arm of chair. Rare.
41. "MARTHA WASHINGTON" MIRROR. Broken arch top. Gilt volutes, finial and drops. Maple frame. 19½" x 39" over all. Genuine old maple mirror frames are excessively rare and desirable.
- 41a. Pair BATTERSEA ENAMEL MIRROR KNOBS. "Sacred to Friendship." Proof condition.
42. "GENERAL PUTNAM" WING ROCKING-CHAIR. Chintz covered.
43. "MARTHA WASHINGTON" ARM-CHAIR. Chintz upholstered. Exposed maple frame.
45. SETTLE. Natural pine. Paneled back. Hinged seat. 44" x 58½". Early.
46. BUTTERFLY TABLE. Oval. Maple. Vase turned legs. Top 28" x 49½".
47. WATER COLOR PAINTING: Ship "Henry W. Thompson—New York." Framed. 15½" x 21½".
48. WALL PAPER. Fragment of early paper. Ship in foreign harbor. Old maple frame. 10¾" x 13".
49. OIL PAINTING. Naval engagement—1812. Original black frame 34" x 42". Early.
50. WATER COLOR PAINTING: Ship "Henry W. Thompson—New York." Reverse view of Number 47, showing sails furled.
51. FRAMED POEM: "Perry's Victory."
52. PRINT: "Oxen and Cart."
53. SILHOUETTE.
- 54 and 56. Pair of SILHOUETTES. Cut through white paper. Old gilt metal frames.
- 55 and 57. Pair of SILHOUETTES. Cut through white paper. Original old black frames.
58. SILHOUETTE of Man. White paper cut-out. Original gilt frame.
59. SILHOUETTE.
60. SILHOUETTE of Woman. White paper cut-out. Glass decorated black and gold. Old gilt frame.
61. SILHOUETTE.
62. SILHOUETTE of Young Man. White paper cut-out. Slightly tinted. Original oval gilt metal frame.
63. SILHOUETTE of Young Man. White paper cut-out. Glass decorated gold and black. Original gilt metal frame.
64. SILHOUETTE of Man. White paper cut-out. Slightly penciled. Original gilt metal frame.
- 65-68. SILHOUETTES. Bust portraits, mainly white paper cut-out. Some penciled and tinted. Original frames in wood and gilt metal.
69. CANDLE STAND. Wrought iron. For two candles. Snuffers and extinguisher. Brass candle sockets and finial. 64" high. A distinguishing, early example.
71. SHIP'S HOUR GLASS. Rope loop at each end.
73. SHIP MODEL. Wood. Gilt shadow frame, 32½" x 21½".
74. TWO SEINE FLOATS. Old blown glass. In netting.
75. BIRD-CAGE CLOCK with bell. Complete, with old pine shelf, chains and weights. 7" high.
76. CANDLE BOX. Tin. Painted green.
77. BETTY LAMP. Adjustable drip cup.
78. BAROMETER AND THERMOMETER. Mahogany case; 42" over all.
79. STAFFORDSHIRE DOG. Copper lustre. c. 6" high.
80. TANKARD. Wood staves. Oak lid and handle.
81. URN. Connecticut ware. Red splashed with black.
82. WINDSOR CHAIR. Brace back. *Miniature example*.
83. CHAIR. Rush seat. *Miniature example*.
84. PORRINGER. Iron.
85. TANKARD. With lid. All carved from wood.
- 86 and 86a. PIPE BOXES.
87. PIPE TONGS. Wrought iron. Complete and perfect. Rare.
88. LAMP. Pewter.
89. SHIP MODEL. Wood and card-board sewn together and painted. Full rigged ship, apparently a whaler. Very curious.
90. BOX. Small, decorated example, of wood.
91. FLINT SPARKER. Gun-lock type of primitive wrought iron. (cf. *Pilgrim Century*, p. 556.)
- 91a. FLINT SPARKER. Pistol type.
92. BOOZ BOTTLE.
93. HORN-BOOK HOLDER. Leather, curiously modelled as a mask.
94. BULL'S-EYE LANTERN.
95. DUG-OUT MORTAR. 19" high.
96. COVERLET. Woven; blue and white.
97. COVERLET. Woven; brown and green.
98. SAMPLER.
99. BAILLIE LITHOGRAPH: "South Sea Whale Fishery." Old mahogany frame. 17" x 12½".
100. BAND-BOX TOP. Ship under full sail: "Prosperity to Our Commerce and Manufactures." Under decorated glass. Old gilt frame. 17" x 20".
101. COLORED LITHOGRAPH: "Departure." Early gilt frame. 14" x 11¾".
102. COLORED LITHOGRAPH: "Return." Companion to 101.
103. HOUR GLASS.
104. TELESCOPE. Cord wound.
105. BELLROWS.





TAVERN PARLOR

At the left the supreme example of maple easy chair. At the right a roomy wing arm-chair. The painted chest in the center is a notable early example.

106. CANDLE HOLDER. Iron. For hanging to chair back.  
 107. CANDLE HOLDER. Iron, 21" long.  
 108. BETTY LAMP. With picker. Complete.  
 109. BETTY LAMP. Twisted iron rod.  
 110. CANDLE HOLDER. Hanging type. Of wrought iron. 21½" long.  
 111. CANDLE STAND AND SNUFFERS. Iron.  
 112. BED WARMER. Decorated brass, with iron handle.  
 113. BED WARMER. Decorated brass, with iron handle.  
 114. SHOVEL.  
 115. POKER.  
 117. "HESSIAN" ANDIRONS. Early cast iron. (cf. *Pilgrim Century*, p. 546.)  
 118. "WASHINGTON" ANDIRONS. Early cast iron. (cf. *Pilgrim Century*, p. 546.)  
 119. CRANE.  
 120. IRON POT.  
 121. FIRE TOOLS.  
 122. FIRE TONGS. Large.  
 123. FIRE TONGS. Small.  
 124. SOLDERING IRON.  
 125. CANDLE HOLDER. Hanging type, wrought from single piece of iron. (cf. *Pilgrim Century*, p. 561.)  
 126. MAIL POUCH. Made from hand-woven carpeting, with leather mountings. Early example.  
 127. COURTING MIRROR. Small.  
 128. CHANDELIER. For four candles. Made of tin and consisting of four tubular arms extending from circular crown. Hangs by a chain. (cf. *Pilgrim Century*, p. 556.)  
 130. FLINT-LOCK FORT MUSKET. Barrel 62" long. Early.  
 130a. DOUBLE-BARRELED SHOT GUN.  
 131. HOOKED RUG. 38" x 52".  
 132. HOOKED RUG. Hunter and birds: "Oh, Don't Shoot." Rare.  
 133-138. HOOKED RUGS.  
 139. CANDLE SCONCE. Tin. Large reflector with fluted edge.  
 140. TWO HIGH HATS. Straw. Daniel Webster era.  
 141. CANDLE STAND. Tall. Wrought iron.  
 142. SUGAR CRUSHERS. Engraved steel.  
 143. BALUSTER MEASURE. Pewter. Lidded. 11½" high.  
 144. BALUSTER MEASURE. Pewter. Lidded. 9" high.  
 145. BALUSTER MEASURE. Pewter. Lidded. 7¼" high.  
 146. TANKARD. Pewter. Domed lid. 7" high.  
 147. TANKARD. Pewter. Domed lid. 7" high.  
 148. TANKARD. Pewter. Domed lid. 5" high.  
 149. MUG. Pewter.  
 150. MUG. Pewter.  
 151. MUG. Pewter. 4½" high.  
 152-154. Three "HAYSTACK" MEASURES. Pewter. For spirits.  
 155. FIVE CUPS. Pewter. Without handles.  
 156. TODDY SPOON. Brass.  
 157. FLIP GLASS. Early blown. 5¼" high.  
 157a. FLIP GLASS.  
 157b. VASE OR FLIP GLASS. Heavy old, blown glass, with heavy bottom. Engraved. 6" high.  
 157c. PAIR FLIP GLASSES. Clear blown glass. 6" high.  
 157d. WHISKEY TUMBLER. Heavy blown and cut glass.  
 157e. FLIP GLASS. Stiegel. Colored enamel decoration. 4½" high.  
 157f. FLIP GLASS. Early blown glass. Engraved border. 5¾" high.  
 157g. COMFORT. Early blown glass. With cover. 8" high.  
 157h. FLIP GLASS. Fluted. Engraved border. 6" high.  
 157i. FLIP GLASS. With cover. Engraved. 8½" high.  
 157j. FLIP GLASS. Engraved. 7" high.  
 158. TWO WASHINGTON AND TAYLOR FLASKS. Aquamarine. Quart size.  
 159. FLASK. Red-glazed earthenware.  
 160. WASH BASIN. Brass.  
 161. THREE MUGS. Earthenware. Early American.  
 162. WATER JAR. Ring type for carrying over arm. Earthenware, with dark glaze.  
 163. WATER HEATER OR FLAGON. Copper, with long handle. (cf. *Pilgrim Century*, p. 557.)  
 164. CONTRIBUTION BOX. Small, wooden example.  
 165. FLAGON. Of oak staves.  
 165a. FLAGON. Of staves, with oaken handle.  
 166. TWO PITCHERS. Wood. Early type.  
 167. POT. Small iron example.  
 168. PORRINGER. Of iron.  
 169. FUNNEL. Wood.  
 170. IRON RING WITH TAVERN KEYS.  
 171. VEGETABLE GRATER. Wood and tin. Large.  
 172. DISH. Pewter. 15".  
 173. TRAY. Oval. Black enameled metal, with pierced edge. 12".  
 174. CANDLE SCONCE. Tin.  
 200. COPPER-PLATE CHINTZ: "American Independence—1776." Mulberry. Framed. 23½" x 32½".  
 201. MINIATURE. Portrait of a Woman. Wide gilt frame. 7½" x 7¾".  
 202. COACHING TRUNK. Cylindrical. Parchment cover, leather bound. Early wall paper lining.  
 203. COACHING HORN. Tin. 48" long.  
 205. MAIL COACH WAY BILL: "Poughkeepsie to Danbury—1830." Framed.  
 206. PRINTED HANDKERCHIEF. Listing post towns in the United States, with rates of postage. 1815. Rich copper-plate border with ships and portraits of Presidents.  
 207. WINDSOR LOVE SEAT OR SMALL SETTEE. Comb-back. 34" long. Height of back 31½".  
 208. EMBROIDERED PICTURE: "Flight." Worked in silk. Framed under black and gold decorated glass. Old gilt frame, 14" square. c. 1800.  
 209. CHINTZ: Presidents of the United States to Andrew Jackson. Blue. Old gilt frame. 17" x 27".  
 210. FIVE CANDLESTICKS. Tin.  
 211. CANDLE BOX. Tin.  
 212. TWO BED WARMERS. Decorated brass. Iron handles.  
 213. CANDLE SCONCE. Circular, concave. With mosaic mirror-glass reflector. 9½" diameter.  
 214. AQUATINT: "Boston Massacre." Signed "Jona. Swett. Newbury Port, 1782." Old black painted frame 12" x 15".



TAVERN BEDROOM

One of the most attractive curly maple beds extant; a rare quilted coverlet; an early painted pine chest such as is rarely encountered in so convenient a size; a candle table of richly figured curly maple.

215. STAGE COACH ADVERTISEMENT: "Albany to Utica." Dated January 19, 1811. Framed 10½" x 16".
216. CAP-LOCK RIFLE.
217. FLINT-LOCK MUSKET. Walnut stock. Brass mountings. Barrel 64". Early.
- 218 and 219. FIRE BUCKETS. Leather.
220. FIREMAN'S TRUMPET.
221. COACH WHIP.
222. CANDLE SCONCE. Circular, concave. Mosaic mirror-glass reflector. 9½" diameter.
223. MIRROR. Oblong. Mahogany framed, wood-pinned in original box. 11" x 13."
224. MILITARY SPEAR.
225. FLINT-LOCK BLUNDERBUSS.
- 227-229. HOOKED RUGS.
230. WALL LAMP. Pewter. Swivel type. (cf. *Pilgrim Century*, p. 557.)
- 231-232. DOLL'S TRUNKS.
233. DUGOUT UMBRELLA STAND.
234. HOOKED RUG.
235. ODD CHAIR.
300. TABLE. Walnut. With drawer. Beautifully turned legs and stretchers; latter well worn with use. Finely scrolled apron. Top 25" x 39". 1690-1710. (cf. *Pilgrim Century*, p. 430.)
301. HOT WATER URN. Copper, brass trimmed and bearing silver shield. A handsome George III. example. 21" high.
302. SHERATON TEA TRAY. Mahogany. Scalloped gallery. Inlaid center.
303. DECORATED TRAY. Tin. Octagonal with gold and black design. 9".
304. DINNER MENU. City Hotel, Hartford. 1851.
305. BRAZIER. Of wrought iron. Square container for coals, supported on four legs with mushroom feet. Wood handle. Very early and curious example.
306. STEW PAN. Brass.
307. One-and-one-half pair ANDIRONS. Brass caps.
308. SHOVEL AND TONGS.
309. IRON FIRE TOOLS.
310. POLE FIRE-SCREEN. Maple. Tripod support. Chintz screen. 18th century.
311. PORRINGERS. Pewter. A rare series of graduated sizes, ranging from 5½" to 1½" diameter.
312. BANJO CLOCK. Mahogany case. Original brass mountings. Original glasses in gold and "spruce-gum" tint. Simon Willard type, with Arabic numerals on dial. Remarkably fine condition.
313. SLANT LID DESK. Pine desk, wood-pinned to maple stretcher-frame. Heavy vase turnings. Rare example in superior condition. c. 1710.
314. SHIP MODEL. Very perfect tug-boat model. Wood. 13½" long.
315. LEAD BOX. Dated 1771. Very curious.
316. JAPANNED TRAY. Bird and flower decorations in colors, in black ground. Scrolled edge. 29". 18th century.
317. JAPANNED TRAY. Smaller size of above. 20".
318. JAPANNED TRAY. Smaller size of above. 13".
319. DEMIJOHN. Large size. Old green glass. Wicker covered.
320. PLATE WARMER. An iron closet on legs. Open at rear to gain heat from open fire. c. 24" high. 18th century.
321. DROP-LEAF CORNER TABLE. Single leaf of triangular shape; when raised gives square top. Butterfly-wing support. Twisted legs. Stretcher base.
322. Two DISHES. Pewter. One with moulded rim. 17". Other, plain rim. 12".
- 323-324. FRUIT DISHES. Stencilled tin. A decorative pair, in excellent condition.
325. TOLE-WARE TRAY. Octagonal-ovoid. Decorated in gold on red. 18". Late 18th century.
326. COVERED JAR. Connecticut ware. Red glaze splashed with brown. Handles near top. Very rare example. 16" high.
327. CARVER HIGH CHAIR. Rush seat; 5 spindle back. Top and bottom rails of back are flat. Finely turned posts. 17th century. (cf. *Pilgrim Century*, p. 208.)
328. BUTTERFLY TABLE. Maple frame. Oval pine top. Turnings of legs and stretchers very severe. Leaf supports of the "crane" or "truss" type. An unusual example. Early 18th century.





# TAVERN BEDROOM

Two good Windsors, that on the right very noteworthy. The Hepplewhite bureau is a dainty specimen and the mirrors are exceptional. The Staffordshire vases on the bureau are Number 564.

329. HORN LANTERN. (cf. *Pilgrim Century*, p. 556.)
330. TRAY. Stencilled tin, with picture of steamer "Robert Fulton" and many passengers. 16".
331. TANKARD. Pewter. With domed lid.
334. SIDEBOARD. A miniature example only 18" long, 13" high. Mahogany veneer, finely inlaid. Hepplewhite style. Perfect in every detail. *Late 18th century*.
335. Two DEMIJOHNS. Old blown glass. Large size.
336. HUNTER'S SERVING TABLE. Pine. A tall table intended for serving buffet refreshments. Has single drawer. Finely mellowed wood. Will qualify with Sheraton or Hepplewhite furniture. 35½" high, 40" long. *18th century*.
337. SHIP MODEL. 19" over all.
338. LIQUOR CASE. Sheraton style. Inlaid. Contains four engraved and gilt decanters. *18th century*.
339. LIQUOR BOTTLE. Square section. Old blown glass; with glass stopper. Engraved. Also, two DECANTERS. Blown in contact mould. Quilted pattern. Metal and cork stoppers. Not exact mates.
340. BENNINGTON JUG: "Coachman." Fine glaze. "Fenton 1849" mark on bottom. Proof condition.
341. Two TUMBLERS. Blown in contact mould. Quilted pattern. Also, one BLOWN GOBLET.
342. Two DRINKING CUPS. Horn.
343. LUSTRE PITCHER: "Huntsmen and Dogs." Staffordshire. *Early 19th century*.
344. NEEDLEPOINT BAG. Small.
345. RUM CHEST. With drawer. Contains four bottles. *18th century*.
346. GATE DINING TABLE. Oval top of finely figured curly maple. Two drop leaves with gate support. Maple frame with turned legs and stretchers. Superb condition. Size of top 54" greatest diameter. *Early 18th century*.
349. WINDSOR CHAIR. Fan-back, brace-back. Pine seat. Superior vase-turned legs. *18th century*.
350. WINDSOR CHAIR. Fan-back, brace-back. Extra heavy vase-turned legs. *18th century*.
351. WINDSOR ARM-CHAIR. Comb-back. Finger-arm. Cresting with volute terminals. Finely turned legs. *18th century*.
352. WINDSOR ARM-CHAIR. Braced comb-back. Cresting with volute terminals. Unusually ample seat. Finely turned legs. *18th century*.
353. CHANDELIER, or "BRANCH." Turned wood urn, supporting six tinned-iron candle arms. Total spread 27". Urn 11" high, 6" diameter. *18th century*. (cf. *Pilgrim Century*, p. 560.)
355. PRINTED HANDKERCHIEF: "Maxims of Franklin." Mulberry. Mahogany frame. 21½" square.
356. Pair CANDLE SCONCES. Circular tin reflectors.
357. LITHOGRAPH: "Java and Constitution." Mahogany frame. 14" x 18".
358. CANDLE SCONCE.
360. CHINTZ: "Review of Horse and Foot Regts." Blue. Old gilt frame. 15" x 16¾".
361. GLASS PICTURE. Lithograph portrait of Washington transferred to glass. Old black frame. 12¼" x 15½".
362. SILHOUETTE. Buff paper cut-out "Frigate North Carolina." Old gilt frame. 10½" x 14".
363. BLUE PLATTER: "Lafayette's Entry into New York Harbor, 1824." The well-known Staffordshire example. 19". Proof condition.
364. GLASS PAINTING: Ship and Cottage. The upper decorative glass from an old mirror. In gold and color. Framed. 10" x 13¾".
365. GLASS PAINTING: Portrait of Lafayette. Framed 16" x 19½".
366. LOG-CABIN PLATE: "Columbian Star" pattern. Issued by Ridgway, 1840. Brown print, 10". (cf. *ANTIQUES*, April, 1924.)
367. PRINTED HANDKERCHIEF: George Washington. Printed by A. A. Baxter. Gilt frame. 15½" x 18¾".
368. PRINTED HANDKERCHIEF: Full length portrait of Lafayette. Brown. A fine copper-plate print. Somewhat faded. Framed. 20" x 22½".

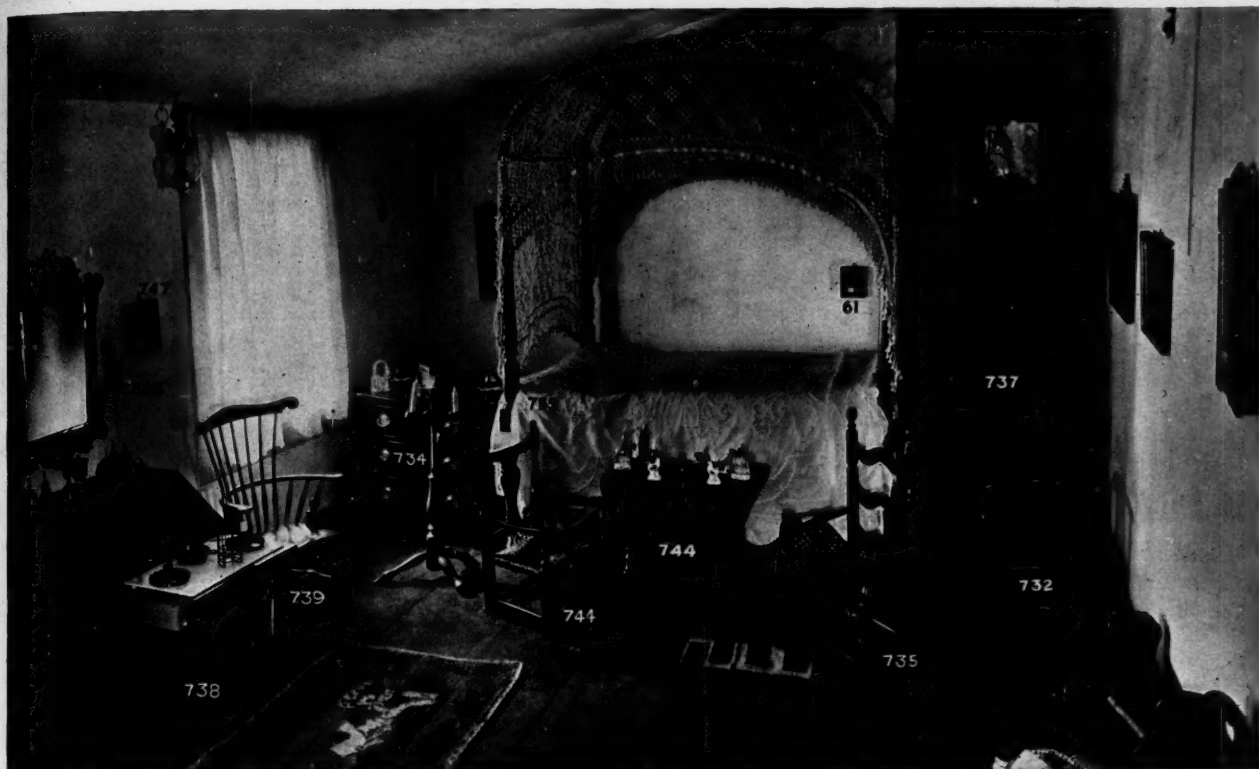




TAVERN, BEDROOM

Every piece here pictured possesses rare qualities of excellence. The cross-stretcher highboy has long been the envy of collectors. The circular stretcher stand is something seldom encountered. Note, too, the vigorous arm turnings of the Windsor chair.

369. PRINTED HANDKERCHIEF: Washington and the Cherry Tree. Framed  $11\frac{1}{2}'' \times 12\frac{3}{4}''$ .
370. PRINTED HANDKERCHIEF: "Lafayette's Visit to Philadelphia." Brown. Framed.  $17\frac{1}{2}'' \times 19\frac{1}{4}''$ .
372. FLINT-LOCK RIFLE. Octagonal barrel, 42" long. Maple stock. *Early*.
373. FLINT-LOCK RIFLE. Octagonal barrel, 44" long. Maple stock, brass mounts. "Daniel Boone" type.
374. PAIR CANDLE SCONCES. Tin. Fluted pans. Circular reflectors.
375. POWDER HORN. Engraved with Indian hunting scenes. Signed "Jno. H. Par." Buckskin trimmings.
376. PICTORIAL CHINTZ: "Pleasures of Rural Life." Mulberry. Framed.  $18'' \times 23''$ .
377. PRINTED HANDKERCHIEF: Celebrating naval victories of 1812. Mulberry. Old gilt frame.  $30'' \times 36''$ .
378. DOOR STOP. Cast iron fish.
379. TWO PAIRS CHINTZ CURTAINS. *Modern*.
- 380-388. HOOKED RUGS.
389. SHERATON TRAY. Oval. Painted metal with decorated gallery. Largest diameter 32". *18th century*.
390. TRAY. Oval. Of wood, with wood handles. Largest diameter  $22\frac{3}{4}''$ . *18th century*.
393. TWO HURRICANE CANDLE SHADES. Early blown glass. Plain. 20" high.
394. SALT CELLAR. Silvered.
395. HONEY COVER. Leaded glass.
396. EIGHT TEA SPOONS. Silver. "Coffin" handles. Six marked *W. Terry*.
397. SNUFFERS AND TRAY. Sheffield ware. *Late Georgian*.
398. TEA CADDY. Engraved and silvered.
399. THREE WINE GLASSES. Early blown glass.
400. SHERATON KNIFE BOX. Mahogany.
401. CARVING SET. Bone handles.
402. KNIFE RESTS. Miniature brass andirons.
403. TABLE SPOON. Silver. "Coffin" handle.
405. THREE TEA KNIVES. Bone handles, steel blades.
406. SEVEN THREE-TINED FORKS. Steel, with bone handles.
407. CARVING SET.
408. SIX DINNER KNIVES. Steel blades. Bone handles.
411. TANKARD. Sheffield ware.  $6\frac{1}{4}''$  high.
412. CREAM PITCHER. Silver. Marked "C. Wiltberger." *Philadelphia, c. 1793*.
413. SAUCE BOAT. Sheffield ware.
414. TEA POT. Sheffield ware. *Late Georgian*.
415. COASTER. Oval shape. Sheffield ware.
416. WINE BOTTLE. Early blown glass.
417. MISCELLANEOUS COLLECTION OF CHINA: Staffordshire dogs and figures. Glass decanters. Glass and Staffordshire cup-plates. Victorian match-boxes, etc., etc. *All to be sold individually or in groups*.
418. CHINTZ: "Adventures of Dr. Syntax." Blue. Mounted on cardboard. Unframed.  $21\frac{1}{2}'' \times 23\frac{1}{2}''$ .
419. WAINSCOT CHAIR. Pine. Turned front posts. Heavy arms. Transitional type. *c. 1700*.
450. BUREAU. Early pine.
451. MIRROR. Decorated frame. Original beveled glass. *18th century*.
452. CHEST. Small example in early pine. Decorated in red and black.
453. ARM ROCKING-CHAIR. Early type. Slat-back. Heavy, turned front stretcher.
454. GATE TRESTLE TABLE. Circular, with two drop leaves. Folds to only  $3\frac{1}{4}''$  wide. All maple top and frame. Finely turned legs and stretchers. Height,  $26\frac{3}{4}''$ . Top, 33" diameter. Original condition. An extremely rare example. *c. 1700*.
455. WAINSCOT WING ARM-CHAIR. Oak. In excellent condition. *c. 1700*.
456. CANDLE STAND. Maple. Single turned post, supported on three turned legs. *c. 1700*.
457. WINDSOR ARM-CHAIR. Finger arms.
458. STOOL.
459. CHEST. Pine. Supported on turned legs. Painted red, with black and yellow floral decorations. *Early*.
460. WINDSOR TABLE.
461. BLANKET CHEST. Pine. Two drawers beneath lidded upper compartment. Elaborately decorated with scrolls and flower sprays. Large tulip painted on each end. Early drop handles. 40" high; 20" wide; 40" long. *c. 1700*. (*cf. Pilgrim Century, p. 53*.)
462. CANDLE STAND. Wood. Ratchet adjustment. *18th century*. (*cf. Pilgrim Century, p. 458*.)
463. WING ARM-CHAIR. Upholstered in chintz. Beautifully figured, curly maple exposed wing and arm. Cherry underframe. An unique and extremely desirable specimen.



#### THE CHILD'S ROOM

All the items in this room are child's size. These furnishings have been widely published.

- |                                                                                  |                                                                                                                                                                                                                                          |                                                                                |
|----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|
| 464. SHOEMAKER'S CANDLE STAND. Wood. For two candles. 17th century.              | 469. CARVER ARM-CHAIR. Unusually small; but with heavy posts, 2" in diameter. Wood seat. Splendid condition. 1630-1660. (cf. <i>Pilgrim Century</i> , p. 190.)                                                                           | 31." An unique example. 1670-1700. (cf. <i>Pilgrim Century</i> , pp. 382-383.) |
| 464a. SHOEMAKER'S CANDLE STAND. Wood. For two candles. Screw adjustment.         |                                                                                                                                                                                                                                          | 471. WINDSOR CHAIR. Comb-back.                                                 |
| 465. WINDSOR SETTEE.                                                             |                                                                                                                                                                                                                                          | 472. LITHOGRAPH: "Battle of Bunker Hill."                                      |
| 466. TABLE. Maple. Oval top. Tapering splayed legs. Height, 24". Top, 19" x 25". | 470. SINGLE GATE CORNER TABLE. Triangular frame of maple. Pine top. Heavy, vase-turned legs. Heavy flat stretchers, with beaded edges. Single, triangular drop leaf, supported by single gate. Leaf, when lifted, gives square top 31" x | 474. BEAD BAG. Framed.                                                         |
| 467. CANDLE STAND. Wood.                                                         |                                                                                                                                                                                                                                          | 475. FLOBERT RIFLE. In beaded buckskin case.                                   |
| 468. CANDLE STAND. Wood.                                                         |                                                                                                                                                                                                                                          | 476. TWO CONTINENTAL HATS.                                                     |
|                                                                                  |                                                                                                                                                                                                                                          | 477. TWO CANDLESTICKS. Pewter.                                                 |



#### THE CHILD'S ROOM

Tom Thumb used to sit on the little sofa (Number 730). The other articles pictured antedate that midget by more than a century.



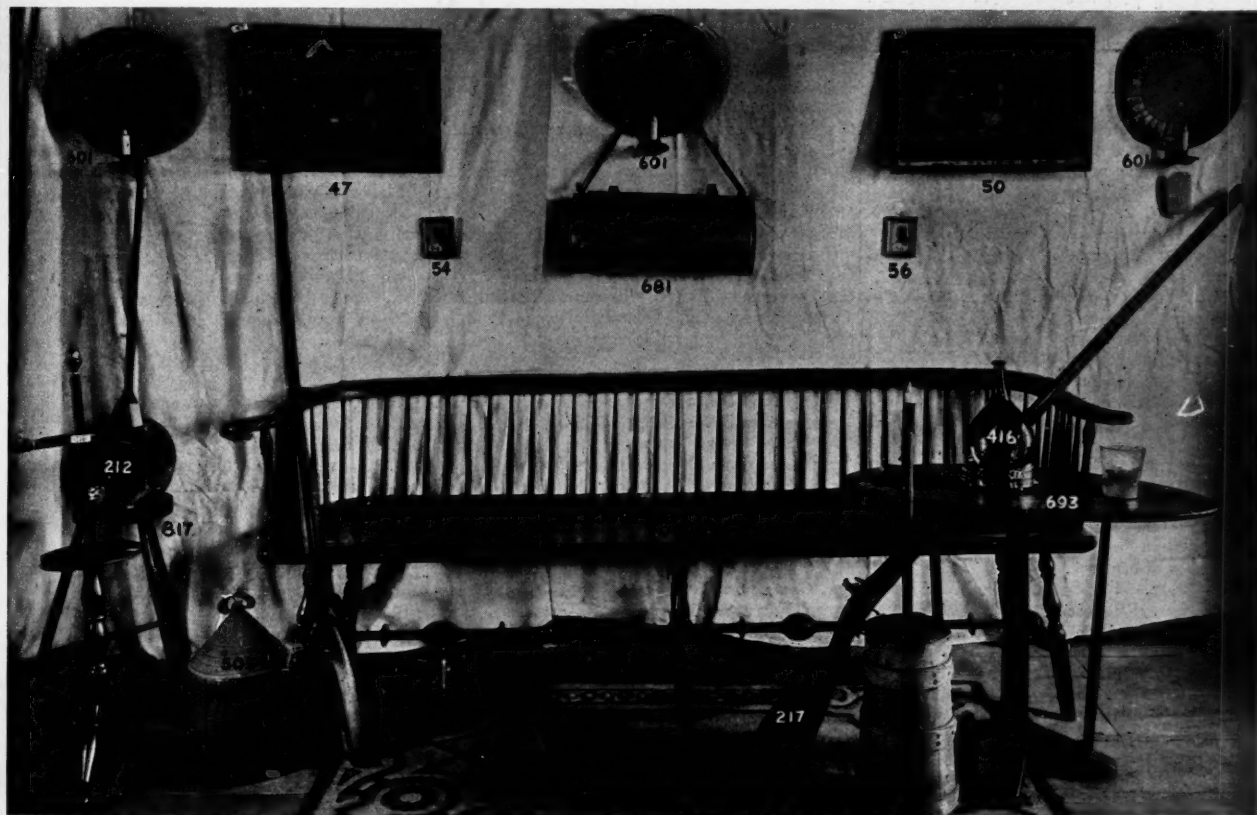
**TAVERN BALLROOM**

The free standing Franklin stove, since it is complete and perfect, is highly desirable. Both chairs are entitled to consideration, and so is the double candle stand. The iron candle bracket (Number 676) is one of three.

- |                                                                                                                                                  |                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                          |
|--------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 478. Two LAMPS. Sandwich glass. Stepped bases.                                                                                                   | 504. SALT BOX. Pine.                                                                                                                                                                                                                                 | 526. BIRD CAGE. Elaborate old-time example.                                                                                                                                                                                                              |
| 479. CRUET.                                                                                                                                      | 505. LANTERN.                                                                                                                                                                                                                                        | 527. Two CARVED CAKE MOULDS. Wood. American.                                                                                                                                                                                                             |
| 480. FOUR COMBS.                                                                                                                                 | 506. DIAL. From 18th century clock. An interestingly decorated example.                                                                                                                                                                              | Early 19th century.                                                                                                                                                                                                                                      |
| 481. SPECTACLES. In case.                                                                                                                        | 507. LANDSCAPE RUG WITH FLORAL BORDER. Made by sewing strips of cloth on background of heavy ticking. Effect similar to that of hooked rug, but technique quite different. Unique and desirable example of early American rug or textile wall panel. | 528. CANDLE SCONCE. Circular multiple burnished mirror reflectors under glass. 9 1/4" diameter.                                                                                                                                                          |
| 482. PAIR STEEL BUCKLES.                                                                                                                         | 508. PAINTED BOX. Tin.                                                                                                                                                                                                                               | 529-530. CANDLE HOLDERS. Hanging type, with tin shades.                                                                                                                                                                                                  |
| 483. CANDLE MOULD. Tin.                                                                                                                          | 509. CANDLESTICK. Brass.                                                                                                                                                                                                                             | 531. Two CANDLESTICKS. Pewter.                                                                                                                                                                                                                           |
| 484. BASKETS. Small, early examples.                                                                                                             | 510. WATCH IN LUSTREWARE HOLDER. Early 19th century.                                                                                                                                                                                                 | 532. PAIR PITCHERS. Pewter. Fine early type.                                                                                                                                                                                                             |
| 485. TRAY AND SNUFFERS.                                                                                                                          | 511. SHIP MODEL. Small.                                                                                                                                                                                                                              | 533. PORRINGERS. Pewter.                                                                                                                                                                                                                                 |
| 486. DAGUERRETYPE.                                                                                                                               | 512. MIRROR. Glass frame, bound with lead and decorated with 18th century decalcomania pictures. 11 1/4" x 13".                                                                                                                                      | 534. SUGAR BOWL. Pewter. Engraved.                                                                                                                                                                                                                       |
| 487. EMBROIDERED WALLET. Old flame pattern, in wool on canvas.                                                                                   | 513. KNITTED CAP.                                                                                                                                                                                                                                    | 535. SILHOUETTE.                                                                                                                                                                                                                                         |
| 488. CANDLE SCONCE. Circular tin sunburst reflector.                                                                                             | 514. HOOD.                                                                                                                                                                                                                                           | 536. MIRROR. Small.                                                                                                                                                                                                                                      |
| 489. SILK DRESS. 18th century.                                                                                                                   | 515. TWO THREAD COLLARS.                                                                                                                                                                                                                             | 537. KELLOGG AND COMSTOCK PRINT: "California Gold Diggers." Framed. 10 3/4" x 14".                                                                                                                                                                       |
| 490. INDIAN DRESS.                                                                                                                               | 516. CONTINENTAL HAT.                                                                                                                                                                                                                                | 538-539. WEARING APPAREL.                                                                                                                                                                                                                                |
| 491. GLASSWARE. Various examples of early glassware—clear and colored—appearing mainly in Cabinet No. 493. To be sold individually or in groups. | 517. SEVEN CHIP BASKETS. Small.                                                                                                                                                                                                                      | 540. CURRIER AND IVES PRINT: "A Home in the Wilderness." Framed.                                                                                                                                                                                         |
| 492. BED WARMER. Brass. Iron handle.                                                                                                             | 518. SHIP MODEL.                                                                                                                                                                                                                                     | 541. OIL LAMP. Tin.                                                                                                                                                                                                                                      |
| 493. CABINET. Four open shelves. Early pine. Natural wood.                                                                                       | 519. DOLL'S CRADLE.                                                                                                                                                                                                                                  | 542. WITCH LAMP.                                                                                                                                                                                                                                         |
| 494. WALL CLOCK. "Wag-on-the-wall." Painted dial. Small example.                                                                                 | 520. MIRROR. Mahogany frame. Scrolled top and apron. 11" x 20". Mid 18th century.                                                                                                                                                                    | 543. CANDLE BOX. Tin.                                                                                                                                                                                                                                    |
| 495. CANDLE STAND. For two candles. With snuffers. Wrought iron with brass finial. Tall. Early 18th century.                                     | 521. N. CURRIER PRINT: "Old Stone House, Long Island." Framed.                                                                                                                                                                                       | 544. SEVEN HANDKERCHIEFS.                                                                                                                                                                                                                                |
| 496. CANDLESTICK. With cap and snuffers. Brass.                                                                                                  | 522. WATER COLOR: "In memory of Hannah Harrison—1826." Black frame. 18" x 22 1/2".                                                                                                                                                                   | 545. MARINER'S COMPASS. In box.                                                                                                                                                                                                                          |
| 497. PRINTED CHINTZ. Fine copper-plate design, "Africa." Mulberry. Framed.                                                                       | 523. FOOT WARMER. Wood and metal.                                                                                                                                                                                                                    | 546. SEWING CASE.                                                                                                                                                                                                                                        |
| 498. PITCHER.                                                                                                                                    | 524. BENNINGTON FOOT WARMER. Lustrous, mottled glaze. Piece shaped to accommodate bare feet.                                                                                                                                                         | 547-557. HOOKED RUGS.                                                                                                                                                                                                                                    |
| 499. TWO CAPS.                                                                                                                                   | 525. STOOL.                                                                                                                                                                                                                                          | 558. Three Pairs CHINTZ CURTAINS.                                                                                                                                                                                                                        |
| 500. HORN.                                                                                                                                       |                                                                                                                                                                                                                                                      | 559. WOVEN CARPET. Colored stripes.                                                                                                                                                                                                                      |
| 501. PAINTED BASKET.                                                                                                                             |                                                                                                                                                                                                                                                      | 560. Four PRINTS. "The Prodigal Son." Engraved by Doolittle. A rare set in fine condition.                                                                                                                                                               |
| 502. PAINTED BOX.                                                                                                                                |                                                                                                                                                                                                                                                      | 561. MECHANICAL DOLL. Rare 18th century example. French trumpeter in military costume of fine old satin. Beautifully painted face and hands. Wig of real hair. Pressure on lever, turns head and raises trumpet. Choice specimen for collector of dolls. |
| 503. SILK WAISTCOAT. Embroidered.                                                                                                                |                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                          |

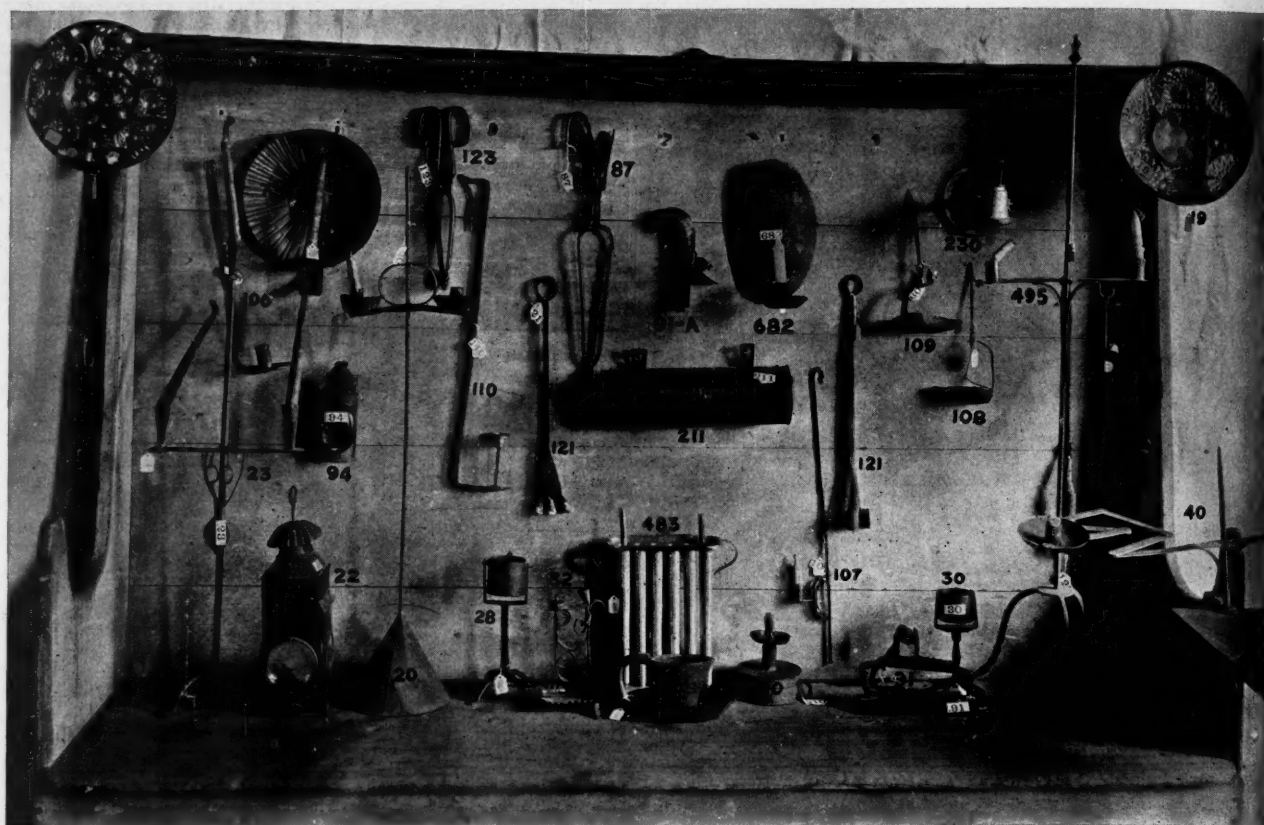


562. CANDLESTICKS. Amber glass.  
 563. Pair CANDLESTICKS. Glass.  
 564. Pair STAFFORDSHIRE VASES.  
 565. Pair SPOTTED STAFFORDSHIRE DOGS. One has lustrous spots, ears and tail. Other has these decorations in black. Fine early examples.  
 566. MISCELLANEOUS COLLECTION: Pennsylvania plaster figures. Staffordshire figures, etc., etc. Appearing mainly in Cabinet No. 493. *To be sold individually or in groups.*  
 567. CANDLESTICK.  
 600. Nineteen BAND-BOXES.  
 601. Three CANDLE SCONCES. Sunburst tin reflectors, 14" diameter.  
 602. SHIP FIGURE. Carved wood bust of woman. Painted.  
 603. Three TAVERN SIGNS. Excellent painted specimens.  
 604. HOODED SETTLE. Painted pine. Length, 72"; height, 60".  
 605. SHIP MODEL. Wood. Three masted schooner in frame. 18½" x 25¼".  
 606. SHIP MODEL.  
 607. SHIP MODEL. Seven masted schooner. Pine-cone frame.  
 608. CIRCULAR TABLE. Maple triangular frame. Cabriole legs. Dutch feet. Top diameter, 27". c. 1720.  
 609. GLASS PAINTING: George Washington.  
 610. SPINET. Mahogany. Hepplewhite design. 64" long.  
 611. BASS VIOL.  
 612. SNARE DRUM.  
 613. FIFE.  
 614. LINE ENGRAVING: "Washington and Officers at Yorktown." Framed 32" x 40".  
 615. WING CHAIR. Mahogany frame. Upholstered in chintz. Unusually roomy. 18th century.  
 616. DOLL IN WINDSOR CRADLE.  
 617. WINDSOR CHAIR. Double-comb-back. Old paint.  
 618. WINDSOR CHAIR. Bow-back. With curious volute carvings, or ears, on each side of the bow. Very rare example. In exceptional condition.  
 619. WINDSOR CHAIR. Braced fan-back. Fore and aft, middle stretcher. Superior turnings.  
 620. WINDSOR ARM-CHAIR. Double-comb-back.  
 621. CHAIR. Vase and banister back. Rush seat. Cresting pierced with heart. Unusual specimen. c. 1700-1725.  
 622. SAW-BUCK, or X-TRESTLE TABLE. Oak. 36" x 105".  
 623. CHAIR. Vase back.  
 624. WINDSOR ARM-CHAIR. Bow-back.  
 625. WINDSOR CHAIR. Fan-back. Painted decoration.  
 626. LOVERS' CHAIR. "Sheraton fancy" rocker. Painted delicate old yellow. Decorated with green festoons and red hearts. Extra wide rush seat. Choice and rare example of late 18th century type.  
 627. PEMBROKE TABLE. Maple. Two drop leaves. Shaped flat cross-stretchers, pierced with heart design. Straight legs. Top, with leaves dropped, 17" x 31". 18th century.  
 628. GATE TABLE. Walnut frame. Oval pine top, 46" x 55". Turned, tapered legs. Straight stretchers. Spanish feet blocked out, but not carved. A distinguished and unusual example. c. 1700.  
 629. WINDSOR CHAIR. Bow-back. Knuckle arm.  
 630. FOOT STOOL.  
 631. CHILD'S PRAYER-CHAIR. Painted pine.  
 632. CHILD'S ROCKER.  
 633. WINDSOR SETTEE. Eight legs. Finger arms. Heavily turned stretchers. Painted black. Length, 82"; depth, 21".  
 634. CANDLE TABLE AND STAND. Maple. Table has square top supported by heavy turned post on three turned legs. Stand, with screw adjustment, is also supported on three turned legs. These unusual examples were doubtless intended for use together. c. 1700. (cf. *Pilgrim Century*, p. 466.)  
 635. PINE TRESTLE TABLE. Top restored. 25" x 73".  
 636. FOOT STOOL.  
 639. LITHOGRAPH: George Washington. Framed 15¼" x 19".  
 640. LITHOGRAPH: "Departure." Framed.  
 641. BOOK OF MAPS. Atlas of the world, with copper-plate maps. Issued by Herman Moll, and dedicated to Queen Caroline of England, 1719.  
 642. BOOK OF REDJACKET. Indian life and customs. Issued by E. C. Biddle, 1834. Lithographic illustrations.  
 643. SAMPLER. 1808. Frame, 11" x 14½".  
 644. ENDICOTT AND SWETT PRINT: "General Andrew Jackson on Horseback." 1832. Old frame, 20" x 24".  
 645. TWO FIDDLER'S WINDSOR CHAIRS. Bow-back.  
 646. TWO VIOLINS.  
 647. ARM-CHAIR. Slat-back. Front posts with mushroom tops. Old red paint. Rush seat. c. 1700.  
 648. HIGH-POST BED. Maple. Tapered octagonal head and foot columns. Latter finely figured curly maple. Finely figured curly maple headboard. Tester. Early 18th century. (cf. *Pilgrim Century*, p. 329.)  
 649. TAVERN TABLE. Splayed, turned legs. Removable pine top, pinned to maple frame. Top, 24" x 15½". Height, 29".  
 651. ARM-CHAIR. Banister-back. Grooved slats. Heavy turnings. Scroll cresting, pierced with heart. Old green paint. Rush seat. c. 1730.  
 652. MAP of North America. Copper-plate. Issued by Herman Moll, 1715. Fine example. 28" x 45".  
 653. OIL PAINTING: American Frigate, probably the Constitution, being saluted by fortifications. Framed. 36" x 48".  
 654. KNITTING CHAIR. Slat-back. Lamps on front posts. Splint seat. Early 18th century.  
 655. TABLE. Oval. Tapered legs. Dutch feet. Painted black. Top, 27" x 34½". Early 18th century.  
 656. SHIP CARVING. Eagle. Much weather-beaten.  
 657. ARM-CHAIR. Slat-back. Large. Painted. Finely moulded arms, terminating in vigorous scrolls. Fine and heavily turned stretchers. Splint seat. Inscribed on back: "Made in 1776 for George Washington." In any case, an unusual and very desirable chair.  
 658. HUTCH TABLE. Circular pine top, 40" diameter. 1680-1700. (cf. *Pilgrim Century*, p. 339.)  
 659. HIGH HAT. In band-box.  
 660. TRIPOD TABLE. Circular.



TAVERN BALLROOM

The vigorously carved arm and strongly turned stretchers and legs of the settee deserve attention. Other items will convey their own message, but the oval table (Number 693) is worth careful scrutiny. The churn bears no number.



PINE SETTLE AND METAL WARE

The Ives Collection is singularly fortunate in its early American hardware including a great variety of lighting devices, some of which are pictured on the old pine settle (Number 604).

661. FLAX WINDER.  
662. BULL'S-EYE MAGNIFYING GLASS. Mahogany frame.  
664. CHEST. Pine. Two drawers beneath. Supported on short, turned legs. 32" high. Top, 19" x 46". Painted and grained.  
665. HIGHBOY. Curly maple, of unusually fine figure. Cross stretchers. Four turned, tapered legs. Heavy turned drops. Deeply scrolled skirt. Flat top. Double moulding about all drawers. Greatest width, 39"; greatest depth, 22"; total height, 60½". c. 1700. (cf. *Pilgrim Century*, pp. 79-80.) Rare and desirable example.  
666. BIBLE BOX. 22½ x 14".  
668. STOOL. Five turned legs. Oval seat.  
668a. TWO WINDSOR STOOLS. Three-legged. Circular seats.  
669. FRANKLIN STOVE. With dome. Brass gallery and finials in perfect condition. Fine early andirons and fender. Opening, 34" x 21½". Total width, 42". Made at "Sign of Anvil and Sledge—Albany." Unusually desirable, free-standing type.  
670. SHOVEL AND TONGS. Brass handles.  
671. BED WARMER. Brass. Iron handle.  
672. TRANSPORTATION REPORT. Framed.  
673. CHANDELIER. Six curved, tinned-iron arms, springing from hanging urn of wood. Spread, 20". Height of urn, 17".  
674. ARM-CHAIR. Slat-back. Maple. Sausage turned arms. Rush seat. Early 18th century. Extremely rare type.  
675. STOOL. Low. Rush seat.  
676. THREE CANDLE BRACKETS. Wrought iron. Very early. Rare and desirable.  
677. WINDSOR WRITING-ARM CHAIR. Comb-back. Very roomy. Arm supported by two heavily turned spindles.  
678. PAIR CHANDELIERS. Painted. For 16 candles each. Candle sockets spring from wide circular crown which is painted in yellow, green, brown and buff, in elaborate pattern. 36" diam. Early decorations intact. Extremely rare and desirable early lighting fixtures for large room.  
679. SCONCE. For three candles. Tin. Shell-shaped reflector. Extremely rare. (cf. *Pilgrim Century*, p. 557.)  
680. LITHOGRAPH: "Arkansas Traveler." Drawn by Washburne, and published by H. Grozier, Boston. Framed 20¾" x 23½".  
681. CANDLE BOX.  
682. SCONCE. Tin.  
683. WATER COLOR: "Constitution and Guerriere." Framed 21½" x 32½".  
684. TWO MIRRORS. Large. Convex. In reeded black frames, 17" diameter.  
685. FOUR SCONCES. Tin.  
686. KELLOGG AND THAYER PRINT: George Washington and Horse. Framed 12½" x 16¼".  
687. WALL PAPER FRAGMENT. Framed.  
688. BAND-BOX PAPER: "General Taylor, Old Rough and Ready." Framed 12" x 24½".  
689. PICTURE: George Washington.  
690. PICTURE: Tinsel flowers under glass. Gilt frame 18" x 24".  
691. EIGHT WINDOW-SHADES: Curiously painted scenes of early New England life.  
692-692k. HOOKED RUGS.  
693. TABLE. Pine. Oval top. Cross feet, chamfered, square central support, supplemented by four slender, tapering spindles, extending from foot ends to under-brace of top. Old red paint. 17th century. Curious example.  
694. VARIOUS OLD PRINTS.  
695. COLLECTION OF 40 OR MORE FRAMED COACHING PICTURES. Consisting of drawings, wood cuts, wood and copper-plate engravings and lithographs, illustrating various phases of romantic early tavern and stage coach days. Interesting and curious collection.  
700. HIGH-POST BED. Maple. With tester. Foot columns round, tapered and finely fluted. Square bases with moulded plinth. Head columns octagonal, tapered. All columns of finely figured curly maple. Finely figured curly maple headboard. Mid 18th century.  
702. STOOL. Rush seat.  
703. BUREAU. Pine. Bow front. Natural wood, decorated with delicate painted tracery in Adam style.  
704. STOOL. With handle and padded needle point cover.  
705. WINDSOR ARM-CHAIR. Comb-back. Heavy turnings.  
706. LOWBOY. Walnut veneered front. Solid walnut top. Maple sides and legs. Transition piece. 1700-1720.  
707. ARM-CHAIR. Slat-back. Front posts with mushroom tops. Rush seat. Maple. Late 17th century.  
708. HIGHBOY. Maple. Flat top. Dutch feet. Elaborately scrolled skirt. Secret drawer in upper moulding. 22" deep, 37" wide, 72" high. c. 1720.  
709. STAND. Cross stretchers, turned. Turned splayed legs. Maple with circular pine top. 20" diam. Choice specimen of rare type.  
710. TABLE. Rectangular. Splayed, tapered legs. Single drawer. Finely figured curly maple top. 18" x 21".  
711. SAMPLER. 1840. Framed 22" x 27".  
713. MIRROR. Pine. Broken arch top with urn and swags. Gilt decorations on natural wood.  
714. N. CURRIER PRINT: "The Sailor's Bride." 1849. Framed 12" x 15".  
715. TERRY SHELF CLOCK. Mahogany case. Scrolled pediment. Delicate side columns. Dial decorated in raised gold. Well preserved landscape glass. Fine example.  
716. TWO CANDLESTICKS. Pewter.  
717. COURTING MIRROR. Wood-pinned in case. 11" x 16½".  
718. ADAM MIRROR. Gilt. Surmounted with carved urn and festoons. c. 1785.  
719. VARIOUS SMALL BASKETS.  
720. CANDLE STAND. Supported on three turned legs. Screw adjustment. 17th century.  
721. BENNINGTON PITCHER. Hound-handled. Total height, 12½". Slightly damaged.  
722. TABERNACLE MIRROR. Small. Maple. Decorated upper glass.  
723-724c. HOOKED RUGS.  
726. BLANKET CHEST. Pine. Ball-footed. Old escutcheons and drop handles. 22" deep, 31" high, 31" long. c. 1700.  
727. CHEST. Pine. Miniature.





# TAVERN KITCHEN

Though of pine the kitchen dresser here shown is of exceptionally refined design. The salt and knife boxes at the right likewise offer some captivating designs.

728. DOLL'S CRADLE.  
729. CHILD'S SETTLE. Pine.  
730. TOM THUMB SOFA. (Actual example.)  
731. CHILD'S CANDLE STAND. Screw adjustment. Wooden sockets. Turned posts, supported on three turned legs. 17th century.  
732. CHILD'S ROUNDABOUT CHAIR. Rush seat. 18th century. (cf. *Pilgrim Century*, p. 277.)  
734. CHILD'S BUREAU. Charming Hepplewhite example. Bow-front. Mahogany veneer with inlaid line. Perfect in every detail of workmanship. 16" deep, 22½" wide, 26" high. c. 1790.  
735. CHILD'S CHAIR. Turned. Wave-back. Slant arms. Heavy posts. (cf. *Pilgrim Century*, p. 277.)  
736. CHILD'S HIGHBOY. Mahogany finish. Broken arch top with flames. Cut-out skirt with drops. Dutch feet. 15½" deep, 29" wide, 64" high over all. c. 1710. Charming example, perfectly carried out in every detail.  
737. GRANDMOTHER CLOCK. Painted pine case.  
738. CHILD'S DESK. Maple. Slant-top. 18¾" wide, 22½" high. c. 1750.  
739. CHILD'S WINDSOR ARM-CHAIR. Comb-back. Very fine vase turnings.  
740. CHILD'S WINDSOR ARM-CHAIR. Bow-back.  
741. CHILD'S ARM-CHAIR. Spindle-back. Rush seat.  
743. CHILD'S ARM-CHAIR. Vase-back. Rush seat. Turnings of front arm posts particularly fine. Early 18th century. (cf. *Pilgrim Century*, p. 277.)  
744. CHILD'S BUTTERFLY TABLE. Maple. Dainty turnings. Finely figured top. 19" high. Top, 21" x 29".  
746. TWO CHIPPENDALE MIRRORS. Mahogany.  
747. TWO CHILD'S PRINTS.  
748. CURRIER AND IVES PRINT: "Noah's Ark." Framed.  
749. ADAM MIRROR. Gilt. Carved urn and festoons. Small.  
750. TWO CANDLE SCONCES. Tin. Small.  
751. SAMPLER. Small. Framed.  
752. SAMPLER. Framed.  
753. HANDKERCHIEF: Multiplication table. Framed.  
754. COLORED WOOD CUT: "Fannie." Framed.  
755. CURRIER AND IVES PRINT: "Robinson Crusoe." Framed.  
756-757b. FOUR HOOKED RUGS. Small sizes.  
758. CHILD'S FIELD BED. Maple. Finely figured curly maple posts, delicately turned. Foot posts, tapered vase turnings. Head posts likewise turned and tapered. 55" long, 38" wide, 74" high. Rare and beautiful example.  
760. BEDROOM CHAIR. Pine.  
761. SHIP'S CHEST. Carved. Dated 1677 and initialed "M.S." Height, 10"; lid, 21" x 53". (cf. *Pilgrim Century*, p. 34.)  
762. QUILT. Various patterns appliqued and embroidered in colored material on white, and stuffed. Grapevine border. Early 19th century. Handsome piece, rare in design and technique.  
764. CHEST. Pine. Turnip feet. Original painted decoration of scrolls and flower sprays. c. 1700. Small.  
765. CHINTZ. Copper-plate: "William Penn's Treaty with the Indians." Printed in mulberry. Framed 33" x 28".  
766. AMANDA BROWN'S SAMPLER. Gives her birth date 182-, the last numeral of which she subsequently picked out. Framed 18¾" square.  
767. SCONCE. Tin. Oval reflector.  
768. WALL-PAPER WINDOW SHADE: Independence Hall—Philadelphia. Mounted on linen.  
769. CURRIER AND IVES PRINT: "Noah's Ark."  
770. TWO SILHOUETTES.  
771-772. BEAD BAGS. Framed.  
773. CHINTZ: Harrison Log Cabin.  
774. SCONCE. Tin.  
775. WINDOW SHADE.  
801. CHILD'S HIGH WINDSOR ARM-CHAIR. Rare example.  
802. WINDSOR CHAIR. Brace-back.  
803. GATE TABLE. Large. Maple or light walnut. Bold vase turnings. Straight stretchers. Flat gates. Top, 42" x 51". (cf. *Pilgrim Century*, p. 372.)  
804. ROUNDABOUT CHAIR. Pine. Spindle-back.  
805. FOOT-STOOL. Wood. Violin shape.  
806. TALL STOOL. Circular. Turned and splayed legs.  
807. SPIT BOX. Wood dug-out. Early and evidently accustomed to hard usage.  
808. CHAIR. Vase-back. Yoke cresting. Button feet. Turned posts.  
809. KITCHEN DRESSER. Pine. Two-door cupboard beneath. Original H hinges. Early 18th century.  
810. CLOTHES DRYING RACK. Pine. Turned posts and bars.  
811. TAVERN TABLE OR JOINT STOOL. Vigorous turnings. Pine top. Straight stretchers.  
813. KITCHEN DRESSER. Natural pine. Straight sides. Open shelves above, surmounted by finely moulded cornice, decorated with cut-out rinceau band. Closed cupboards below projecting work-shelf. Original H hinges. 69½" high, 56" wide. 18th century. Unusually choice example of its kind.  
814. WALL TABLE. Semi-circular. Three tapered turned legs. Button feet. Triangular frame.  
815. CHILD'S BEDROOM CHAIR.  
816. CANDLE MOULD. In frame.





# TAVERN KITCHEN

The ample corner cupboard houses some worth-while glass and earthenware. The gate table is a superior example, with excellent turnings. All the other items are early, solid and of appealing honesty of workmanship.

817. THREE-LEGGED STOOL.
818. LANTERN. Tin. Large.
- 819-819p. CONTENTS OF CORNER CUPBOARD No. 837. Consisting of old blown glass rum bottles, slip ware plates and platters, Rockingham Tobies and pitchers, and various Connecticut glazed earthenware vessels. *To be sold individually or in groups.*
820. HANGING CUPBOARD. Pine. Two-panelled door. Wood hanging loop, pierced with heart. 30" high, 20" wide. Rare example. (cf. *Pilgrim Century*, p. 166.)
821. VARIOUS BRASS, IRON AND WOOD KITCHEN UTENSILS. *To be sold individually or in groups.*
822. VARIOUS PEWTER UTENSILS. *To be sold individually or in groups.*
823. VARIOUS WOODEN KITCHEN UTENSILS.
- 824-824w. PEWTER WARE. Individual pewter dishes. Matched pewter plates. Pewter hollow ware. *To be sold individually or in groups.*
825. SALT OR KNIFE BOX. Pine.
826. SPOON RACK, with 16 PEWTER SPOONS. Salt box below. Mellow old green paint.
827. TAVERN GONG.
828. ACORN CLOCK. Forestville make. Incomplete.
829. STEEL YARDS.
830. CANDLE SCONCE. Tin.
831. GILT MIRROR. Small.
832. WALL BOX. Pine.
833. DRAIN STAND FOR DISHES. Pine.
834. WALL BASKET.
- 835-835f. HOOKED RUGS.
836. STRETCHER TABLE. Turned legs and stretchers. Maple frame, pine top. 25" x 38".
837. CORNER CUPBOARD. Natural pine. Upper part open, with scalloped framing. Cupboard below. Heavy old wrought iron hinge on cupboard door. Width, 51"; approximate height, 80". (cf. *Pilgrim Century*, p. 154.)
838. HANGING KNIFE BOX. Sunburst support. Painted pine.
839. HANGING SALT OR PACKAGE BOX. Lid damaged. Otherwise fine example.
840. KNIFE BOX. Painted pine.
841. BOX. Tin. Oblong. Painted decoration.
842. BOX. Tin. Cylindrical. Painted decoration.
901. SAWBUCK, or X-TRESTLE TABLE.
1022. WINDSOR SETTEE. An unusually ample and handsome specimen, with large, vigorously carved finger-arm. Six well proportioned legs, connected by heavy, boldly turned stretchers. Length, 81"; depth, 21". Old green.
1030. ARM-CHAIR. Slat back. Rush seat. Painted.
1058. CHAIR. Vase back. Yoke cresting. Rush seat. Straight legs. 18th century.
1065. WINDSOR CHAIR. Bow-back.
1084. CANDLESTICK. Tin.
1099. SECRETARY DESK. Walnut. Bracket feet. Cupboard top with well moulded cornice. 72" high, 37" wide. 18th century.
2028. FOOT WARMER.
2056. TAVERN TABLE. Hardwood. With drawer. Turned legs. Turned stretchers. Top, 24" x 30". 18th century.
2061. LITHOGRAPH: View of Norwich. Framed.
2065. CANDLE STAND. Square post springing from base on four splayed, turned legs. *Late 17th century.*
2068. CANDLE TABLE. Circular top. Turned post, tripod support. Superior curly maple throughout. 18th century.
2079. CHILD'S HIGH CHAIR. Slat back. Rush seat.
2082. CANDLE SCONCE. Concave mosaic mirror-glass reflector.
2084. WINDSOR ARM-CHAIR. Bow-back.
2092. TWO CANDLESTICKS.
2101. GATE TABLE. Turned legs and stretchers of maple. Pine top, restored, 40" x 54".
2108. WAGON SEAT. With spring base. (cf. *Pilgrim Century*, p. 313.)
2117. BILL LITHOGRAPH: "View of Mount Vernon." Framed.
2119. FOOT WARMER.
2133. THREE DUTCH CHAIRS. Maple. Vase backs. Yoke cresting. Rush seats. Dutch legs. Heavy turned stretchers. *Early 18th century.*
2134. TWO BRISTOL CANDLESTICKS.
2136. GATE TABLE. Two drop leaves. Turned legs and stretchers. Top, 36" x 53½".
2141. WING CHAIR. Mahogany frame. Upholstered back, seat and arms. Unusually ample.
2145. TAVERN TABLE. Pine top. Turned legs. Straight stretchers. Top, 21½" x 23".
2154. N. CURRIER LITHOGRAPH: "Jas. K. Polk."
2177. SCRUTOIRE DESK. Maple. Bracket feet. Removable cupboard top.